

Margaret Oliphant
1828 - 1897

A Fiction Bibliography

By
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CONTENTS

Introduction	3
Chronology of Mrs Oliphant's Life	18
Bibliography	20
I Novels	22
II Stories of the Seen and the Unseen	55
III Shorter Fiction, Collected and Uncollected	60
IV Collections of Shorter Fiction	65
V Autobiography and Letters	67
Appendix A: Epigraph to <i>Young Musgrave</i>	68
Appendix B: Anthologies Containing "The Open Door" and "The Library Window"	69
Appendix C: <i>Littell's Living Age</i>	71
Appendix D: Novels by William Wilson	74
Appendix E: Index of Publishers	75
Appendix F: Index of Periodicals	80
Appendix G: Chronology of Mrs Oliphant's Fiction	83
Appendix H: American First Editions	96
Epilogue 2013	98

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INTRODUCTION

I

Arguably, of all Victorian novelists Margaret Oliphant is the one whose reputation is most grossly out of proportion to her true merits. Even though she was greatly admired in the last decades of her career, sometimes being described as second only to George Eliot among women novelists,¹ yet her obscurity during the first half of the twentieth century could hardly have been more complete. The consensus of opinion, where she received any comment at all, was that she was a dauntingly prolific writer who inevitably wasted her talents by over-production.² Yet the correctness of this assumption, current from George Saintsbury to Valentine Cunningham,³ must be challenged. If it is true that she wrote far too much, if it is frequently also true that writers who do this become mechanical and repetitive and increasingly tend to aim at popularity by lowering their standards, it is also true that no generalization on literature remains valid for all instances. If we concede that there is much slovenly writing and reliance on stereotyped imagery and diction in her work, that the dialogue at dramatic moments tends to grow shrill and overwrought in all too predictable ways, that the plotting relies too often on forced coincidences, unjustifiably impenetrable mystery and wildly stagey confrontations, nevertheless in almost all of Mrs Oliphant's novels her coolly ironic vision, her individual and intelligent approach to life, make far more impact than these weaknesses— which scarcely affect the basic fabric of her work. Trollope wrote less than half as much as Mrs Oliphant wrote, and yet he lapsed into false and conventional language and stereotyped plots and character patterns more frequently than she did.

Only very recently—largely in the last quarter century⁴ — has Mrs Oliphant begun to be assessed at her true merit, although her books remained obstinately out of print, apart from *Miss Marjoribanks* (published by Zodiac Books in 1969, with an introduction by Mrs Q.D. Leavis). But in 1984 two more of her novels, *Hester* and *Kirsteen*, came into print;⁵ and two writers have said of her that "she is not a lesser Trollope. She has her own voice and writes unique novels", that "she was in some respects ahead of her time", and that "her best novels . . . are only a little below the level of Jane Austen and George Eliot, and she is indispensable reading for anyone interested in women in the nineteenth century. She had fresh and original things to say. . . . Her outlook is so much more sophisticated than that of her contemporaries that she often seems to belong to another age".⁶ These tributes are not exaggerated; close examination of her work constantly confirms her originality, the sharp individuality of her voice, her freedom from the prejudices and conventionalities of many of her contemporaries. And her over-production never did more than damage the incidentals of her work, leaving largely unaffected the authentic Oliphant voice in style, characterization and construction.

In this introduction some attempt must be made to summarize Mrs Oliphant's career of nearly fifty years and some hundred volumes of fiction, and to characterize her special qualities as a novelist. But, in order to accommodate a long and complex bibliography, there is room only for the barest outline.

II

Mrs Oliphant's first novel, *Passages in the Life of Mrs Margaret Maitland of Sunnyside, Written by Herself*, was published when she was barely 21, unusually young for a novelist starting her career. It is a nostalgic study of a rural Scottish community at the time of the Disruption of May 1843, when the Kirk of Scotland split in two over the question of lay patronage. But the book is not about ecclesiastical politics (by deliberate choice); it is simply a loving portrait of a community—although much disfigured by a melodramatic plot evidently intended to supply some dramatic excitement in an otherwise placid and uneventful story. It is a considerable achievement for a girl of that age, but in no meaningful sense does it make a convincing start to her career as a novelist. Scarcely any of the distinctive qualities which I shall be defining later make their appearance; and in style and detail the book is self-indulgent, far too nostalgic to achieve a balanced view of its middle-aged heroine-narrator, and weakened by an uncertainty of tone, revealed notably in the frequent self-consciousness of style (formal sentences interweaving Scottish idiom with semi-Biblical diction), which cannot be consistently sustained and frequently lapses into a more relaxed and humorous tone. Yet one important virtue the novel does possess; and this was singled out for praise in an early review—its "unity of design and. . . harmony of colour".⁷

Mrs Oliphant had not lived in Scotland since the age of ten; but she grew up in an expatriate Scottish community in the Scotland Road area of Liverpool and she remained throughout her life fiercely proud of her Scottishness. Accordingly the greater number of the novels written during the first decade of her career have entirely or partly Scottish settings. Like *Margaret Maitland* these novels are motivated largely by nostalgia or by ill-digested autobiography, and there is little of interest in them. But she was consistently experimenting,

attempting types of novel which she never again attempted, notably historical novels (*Caleb Field*, 1851, *Katie Stewart*, 1853, *Magdalen Hepburn*, 1854) and social novels portraying poverty and industrial unrest in Liverpool (*John Drayton*, 1852, *The Melvilles*, 1853).⁸ Mrs Oliphant's gifts did not lie in these directions and she presumably recognised this for herself. She also wrote mystery novels (*Merkland*, 1850, *The Athelings*, 1857, *The House on the Moor*, 1861) and here unfortunately she was unable to recognise her failure and learn from it; many later novels are disfigured by heavy-handed plot mechanics, murky mystifications, and stagey climaxes. But meanwhile she was—during the 1850s—studying and developing several aspects of the type of novel that was to become characteristic of her: the patterns, tensions and pressures of a community (*Margaret Maitland*, *Merkland*, *Adam Graeme*, 1852, *Ailieford*, 1853, *Lilliesleaf*, 1856, *Orphans*, 1858); the complexities and paradoxes of human motivation (*Adam Graeme*, *Harry Muir*, 1853, *The Quiet Heart*, 1854, *The Days of My Life*, 1857); a tentatively developing ironic view of human nature (*Adam Graeme*, *The Quiet Heart*, *The Athelings*, and a trilogy of novels. *Orphans*, *Lucy Crofton*, 1860, and *Heart and Cross*, 1863);⁹ and a complex pattern of interlocking themes, characters and plots (*Adam Graeme*, *Zaidee*, *The Athelings*, *Orphans*). She achieved little or nothing of value but she was practising her art.

One novel of this early period, *The Days of My Life*, deserves mention, not for its intrinsic merits, but because it was a first attempt at a theme to which Mrs Oliphant recurred many times in her later career. It is a study of perverse motivation, a first-person narrative by a self-tormenting, almost masochistic woman, whose neurotic, self-deceiving pride drives her to extraordinary lengths. The book is remarkable only for the boldness of its intention, not for its achievement. It is exaggerated and unimaginative and involves some of the most unbelievable plotting in all Mrs Oliphant's work; but it is the predecessor of many far more interesting studies of illogical states of mind.

Even briefer reference must be made to two long novels, *Zaidee* and *The Athelings*, in which Mrs Oliphant decisively abandoned the Scottish themes that had dominated her work until this time and ambitiously produced complex plots with large casts of characters in an English country-house background which later she was able to handle with considerable skill. But conventional plotting and a largely unredeemed naivety of tone unsupported by irony ensure that these two novels have nothing serious to offer the reader.

In 1858 Mrs Oliphant published one more Scottish novel *The Laird of Norlaw*, in an approximation to her mature style, and the years of her apprenticeship were virtually over. But at about this time there was a slight gap in her career. In 1859 she published only an uninteresting children's book *Agnes Hopetoun's Schools and Holidays*, with which she began her association with Macmillan, the third of the three main publishing houses with whom she worked throughout her career. But 1859 was also the year in which her husband suddenly died while they were in Rome. The resultant anxiety, the sudden urgency of her need to find an income and a home for herself and her three children, was exacerbated by the tendency at this time for publishers to reject her work. A clear sense of strain shows in *The House on the Moor*, published in 1861. It is a mystery story, overstrained and overwritten almost to the point of caricature, even though the book does at times achieve a sombre power.

Yet this very year, 1861, saw the appearance of the first of the Carlingford stories, which proved to be her true self-discovery as a novelist. In spite of *The House on the Moor* and its more interesting successor *The Last of the Mortimers*, 1862,¹⁰ Mrs Oliphant now moved decisively in the direction, not of Miss Braddon and Wilkie Collins, but of Trollope and George Eliot, by way of ironic objectivity, social observation, and complexity of character.

In the Carlingford stories the characteristic Oliphant flavour appears in its full complexity and richness, even though only the most tentative hints of it are to be seen in previous novels. The series is a truly remarkable fruition of a decade of exploration. The idea for Carlingford came to Mrs Oliphant suddenly at a time of great stress,¹¹ and in the short story "The Executor", published in *Blackwood's Edinburgh Magazine* (hereafter *Blackwood's Magazine*) in May 1861, the small town of Carlingford made its first appearance.¹² Subsequent stories, "The Rector", *The Doctor's Family*, *Salem Chapel*, *The Perpetual Curate* and *Miss Marjoribanks*, were serialized in the magazine and subsequently published in book form between 1861 and 1866. Although Carlingford was unmistakably modelled upon Trollope's Barchester, there need be no accusation of derivativeness; Carlingford is perceived in ways markedly different from Barchester, with a much sharper eye for the community as a whole and its relations with the individual, for the social gradations of the town from Grange Lane with its green doors symbolic of semi-gentility to Back Grove Street, which is a near-slum although in the sight of more respectable areas. The clergy are as important in Carlingford as in Barchester, although there is no bishop, no dean, no archdeacon. Mrs Oliphant's special interest is the relationship between a clergyman and his parish, the conflict (especially in *Salem Chapel*) between his personal religious values and

ideals and the more conventional requirements of his congregation and the "elders" of his church; the vulnerability of a clergyman above all people to scandalous gossip, however unjustified; and the pressures and party tensions set up between the two extremes of Victorian church practice, Evangelicalism ("low church") and Ritualism ("high church"). These last two themes dominate *The Perpetual Curate*.

Miss Marjoribanks, the last and finest of this first series, which "has claims to be considered the wisest and wittiest of Victorian novels", in the opinion of the late Mrs Leavis,¹³ is remarkable for a sophistication and a technical brilliance which Mrs Oliphant was never again quite to achieve (although several later novels are almost equally impressive). The religious theme is here of no importance (although there is a gently satirical study of a Broad Churchman); the novel is a systematic study of the Carlingford community, emphasising the narrowness and sterility of provincial society (especially for women), its power to frustrate individual talent with its pressures, subtle and unsubtle, towards conformity. The heroine, Lucilla, is initially intended as a challenge to the stereotypes of the Victorian heroine; she is full of tender idealising emotions and an apparent self-effacing devotion to her widowed father; but she is soon shown to be single-mindedly egotistical, never deflected by self-knowledge or a sense of humour from pursuing her own glorification as a queen of provincial society. She is thus, for about two thirds of the book, one of the great comic characters of literature; but in Volume Three a markedly feminist note subtly shifts the bias of Mrs Oliphant's characterization of Lucilla—she is seen to be the victim of the frustrations endured by a woman of talent in Victorian society, and she "begins to 'make a protest' against the existing order of society, and to call the world to account for giving [her intelligence] no due occupation" and looks for "a sphere in which her abilities [would have] the fullest scope".¹⁴ The explicit feminism of these and many other passages was to be very characteristic of Mrs Oliphant's later work.

One final Carlingford novel, *Phoebe, Junior*, was published ten years later than *Miss Marjoribanks*, in 1876, and although it is much admired by V. and R.A. Colby in their book on Mrs Oliphant,¹⁵ it is, like many of Mrs Oliphant's books in the 1870s, lacking in the sheer force and imaginative energy of its predecessors and much less of a stylistic unity than *The Perpetual Curate* and *Miss Marjoribanks*. Mrs Oliphant was returning to Carlingford motivated by nostalgia rather than by an intense imaginative engagement with her themes. And as so often when she is not very deeply involved with her work there are many insipid love scenes.

Following *Miss Marjoribanks* Mrs Oliphant had another thirty years during which she was writing novels at the rate of roughly two or three a year. I have already indicated in my first paragraph that there is no justification for refusing to take her seriously as a novelist in view of this astonishing productivity. She never seriously lowered her standards, rarely surrendered to writing according to a formula, and was always ready to fulfil a commission and produce a novel as required by her publishers, always—or *almost* always—making sure that she satisfied her own artistic conscience. In particular, although she was always ready to supply the conventional ending in which two lovers are happily united after misunderstandings or the opposition of relatives, she was throughout her career consistent in her belief that "the love between men and women, the marrying and giving in marriage, occupy in fact so small a portion of either existence or thought"¹⁶—and thus in her preference for dealing with other themes of more interest to her.

Agnes, the novel which Mrs Oliphant published during the serialization of *Miss Marjoribanks*, in many ways sets the tone for the rest of her career. It is as unlike *Miss Marjoribanks* as it well could be, a gloomy tragedy and not a comedy, a painful, raw, clumsy and incoherent book, suffering from Mrs Oliphant's inability (in this instance) to detach herself from deeply felt autobiographical material but achieving in its ending an almost Hardy-esque pessimism. It reflects the bitter grief experienced by Mrs Oliphant after the sudden death of her daughter Maggie; she was never again to be so bleakly despairing and rawly protesting in any novel. But to twentieth-century readers much the most interesting aspect of *Agnes* is that it is, in the second of its three volumes, a sharply disenchanted study of marriage, the first of a series of such studies which are not unworthy to be compared with *He Knew He Was Right* or with *Wives and Daughters*—or even with *Middlemarch* and *Daniel Deronda*. Notable novels in this series are *At His Gates*, 1872, *Mrs Arthur*, 1877, *The Ladies Lindores*, 1883, and its sequel *Lady Car*, 1889, *A Country Gentleman and His Family*, 1885, and its sequel *A House Divided against Itself*, 1886, *The Marriage of Elinor*, 1891 (the date of first American publication), *The Railway Man and his Children*, 1891, and *Sir Robert's Fortune*, 1894, the last being the bitterest and most overtly feminist of the series. *Agnes* itself shows how the artificial euphoria of a romantic courtship between a naive but intelligent girl and a shallow, superficial aristocrat steadily fades into deep disillusion on the part of the girl. *Agnes* is one of a very long series of Oliphant heroines who are disillusioned with their men.

And here before proceeding any further I must go into more detail about the unmistakable feminism of Mrs Oliphant's work. Many critics who refer to her describe her as being entirely unsympathetic to the women's

movement;¹⁷ and indeed in her earlier years she was deeply scornful of the campaign for the suffrage for women and of John Stuart Mill's *The Subjection of Women*. But her views were changing from year to year and she came to share most of the less extreme views of nineteenth century feminists. Her dramatic change of view is recorded in an article contributed to *Fraser's Magazine* in 1880, "The Grievances of Women".¹⁸ The article adopts a consistent tone of bitterness against male prejudice towards women and the refusal to treat women on equal terms. And in 1889 reviewing the anonymous feminist novel *Ideala* (in fact by Sarah Grand) she made it clear enough that she was now—by conversion—a sympathizer with all the claims made by the women's movement.¹⁹ But indeed as early as 1869 she recorded a change in her views on the suffrage for women.²⁰

Mrs Oliphant's novels are full of men who are riddled with prejudiced views of women or see them according to rigid stereotypes, of weakly exploitative men or of domineering men who seek to crush the individuality of women; and they are full of frustrated and unfulfilled women, their talents undeveloped or despised, their personalities minimised by covert or overt male contempt; of women seeking full self-expression in as many ways as possible, perhaps by following a career, otherwise by choosing marriage merely as a means of self-development through a vicarious career; of women who find their greatest satisfaction in independence even if this is achieved by widowhood; of women driven to self-discovery through progressive disillusion with men, whether husbands or unsatisfactory lovers from whom escape is possible. In most of the novels where she shows true love triumphant over obstacles she discreetly undercuts this resolution in advance by ironies that call in question the naive values ostensibly endorsed by the story line of the novel. And the language of romantic love as used by men is viewed with sharp irony, frequently exposed as a masculine device (not necessarily a conscious one) for denying a woman the capacity for a mature and equal relationship, and for exploiting her yielding nature. Examples of novels which criticize romantic love in this way are *The Primrose Path*, 1878, *In Trust*, 1882, *Hester*, 1883, and *Sir Robert's Fortune*, 1894.

After the imaginative high peaks of *Miss Marjoribanks* and *Agnes* Mrs Oliphant's energies flagged a little; her novels of the late 1860s are of much less interest, though incidental details in them are memorable. But in the 1870s she seemed to find her feet again. In this decade she began to develop her interest in unusual states of mind, in obsessive monomania, and in particular in the experience of disorientation or loss of identity. This identity crisis is frequently precipitated by an abrupt change of environment or by being moved from a social background that is familiar to one that is very strange, often by a dramatic upward or downward move in class. Edgar Arden, afterwards Edgar Earnshaw, the hero of *Squire Arden*, 1870, and its remarkable sequel *For Love and Life*, 1874, is one of Mrs Oliphant's most fascinating heroes. He is proved not to be the true heir to the Arden estate and must adapt himself to an altogether humbler status in society. His resultant disorientation, his bewildered melancholia and acute insecurity, especially when in active pursuit of his own identity in London (described in the second of the two novels), are perceived as finely and with as imaginative an intensity as Mrs Oliphant ever achieved in her career. Another interesting treatment of this theme is *The Story of Valentine and his Brother*, 1875, which deals with the theme of heredity and environment: two brothers, sons of a gipsy mother and an aristocratic father and brought up in widely contrasting backgrounds, experience sharp conflicts between the two strains in their blood. One brother in particular, abruptly thrust up the social ladder to his "true" position, experiences in consequence extreme difficulty in conquering the resultant sense of disorientation. Mrs Oliphant's interest in this theme continued and appears, for example, in *Joyce*, 1888.

Other interesting novels of the 1870s are *Innocent*, 1873, a remarkable though not entirely successful study of a severely deprived mind, trapped in profound emotional anaesthesia; *Whiteladies*, 1875, whose middle-aged heroine, although a woman of scrupulous virtue and decency of character, is compelled to commit a mean and dishonourable action which haunts her like a ghostly presence for the rest of her life; *The Curate in Charge*, 1875, a short novel (two volumes, rather than the usual three) about the death of a mildly ineffectual and self-effacing clergyman who has never been able to make a decision in his life and the consequent crisis in the life of his two daughters; here again the loss of social status for one of the daughters is an important theme.

The 1880s produced some of Mrs Oliphant's finest novels, even though she was now becoming aware of a younger generation of novelists with themes and artistic ideals that seemed strange and difficult for her to accept. She pursued on the whole the type of novel that she had made her own, the domestic novel enriched by acute psychological realism; but in *The Wizard's Son*, 1883, she deliberately set out to create a major novel, with resonant symbolism and a profoundly moral theme: no less than the conflict of Good and Evil within the soul of its hero Walter Methven. The novel is overwritten, at times embarrassingly so, and its use of a supernatural theme (Walter's distant ancestor the Warlock Lord materializes to tempt him to evil ways) is a serious error in judgment. Far more interesting is *Harry Joscelyn*, 1881, a forceful treatment of the identity theme in which the hero, in rebellion against his family, chooses a new name to reinforce his new identity and makes an entirely

new life for himself in Italy. And in 1883 appeared *Hester*, one of the finest of Mrs Oliphant's novels, a quiet restrained tragedy with a very feminist theme. It is concerned with money, a topic which not unnaturally obsessed Mrs Oliphant, who was pressed by financial necessity all her life; the characters almost entirely belong to one family, connected with the principal bank in a provincial town. Of the two heroines one, Catherine, is one of the directors of the bank and is shown as a woman of talent, wealth and strength of character; the other, Hester, is young and of fiercely independent mind, demanding an equal relationship with the man who loves her, until finally her frustrations provoke explicit feminist views. The two women, initially hostile to each other, are driven to mutual understanding when the man they both love, one maternally, the other sexually, betrays them deeply. All the characterization in this remarkable novel is sharply observed and it is finely structured and unified in mood, theme and the interlocking of plot and sub-plot.

One of the most powerful, most deeply-felt motifs of *Hester* is maternal love (even though the love is in fact only for a foster son); and for Mrs Oliphant the love of parent for child is always far more significant, more preoccupying, more a true test of character, than sexual love. So it was in her life and so it is in her novels. Her two sons, Tiddy (Cyril Francis) and Cecco (Francis Romano), were in some ways the great passion of her later life, and a source of intense anxiety and frequently bitter disappointment to her; and their deaths in 1890 and 1894 were the crowning tragedies of a life plagued by sorrow. As early as *Agnes* she emphasised the intensity of the parent-child bond, and in a novel published in the same year, 1866, *Madonna Mary*, she dealt with the strains and stresses of parenthood. But by the 1880s she had lived through the adolescence and early manhood of her sons, who were still living with her, and a mother-and-son theme plays a minor, but significant, role in *The Wizard's Son*, where interestingly the sympathies are equally divided, the reader being invited to understand not only a mother's rather possessive anxieties but her son's rebellious impulses. In *Joyce*, 1888, there is a study of the father-daughter theme. But the most forceful of the studies of parenthood did not appear until the 1890s, after Tiddy's death, in *The Railwayman and His Children*, 1891, *A House in Bloomsbury*, 1894, *Who Was Lost and Is Found*, 1894, and *Old Mr Tredgold*, 1896. This last, virtually the novel with which her career ended, deals with father-and-daughters and is treated as a comedy. But *A House in Bloomsbury* is a much more remarkable work, containing a notable anticipation of the Anastasia theme: a mother, longing to be reunited to the son from whom she was long ago separated, persuades herself that on irrefutable evidence a young man who is clearly not her son is in fact so—and he and the other characters in the story collaborate in a benevolent deceit.

Two earlier novels deal with interesting aspects of the theme, although the parental relationship is not central. *The Prodigals and Their Inheritance*, 1884 (the date of its appearance in the Christmas issue of *Good Words*), is an economical, shapely, short novel about a father's posthumous tyranny over his family by means of his will (a theme first handled as pure comedy in *The Greatest Heiress in England*, 1879). *The Son of His Father*, 1886, concerns a son haunted by his mother's fear that he may have inherited the criminal nature of his charming but feckless father.

By the late 1880s Mrs Oliphant was feeling the strain of constant work without relaxation, and in the world of Hardy, Meredith and Henry James fearing that she must seem irredeemably old-fashioned. Moreover she was more and more convinced that by converting artistic creation into industry, for the sake of an income, she had destroyed her true gifts as a novelist. This is reflected in her autobiography, which she began to write in 1885, and continued in 1891 in the shadow of Tiddy's death. It is reflected also in a novella serialized in *The Cornhill Magazine* in 1888, *Mr Sandford*. (This was collected in 1897 with a similar story and a preface illuminating her theme, under the overall title of *The Ways of Life*.) It is the story of a middle-aged painter who discovers that his work no longer sells because a younger school of artists has begun to monopolize the interest of the public, a school that despises narrative painting in favour of paintings that aim at the highest artistic principles. The story is almost as autobiographical in intention as *Agnes* had been and it inaugurates the final phase of her career in which she made various attempts to revitalize her special type of novel and in one instance, as I shall show, set out to break new ground. In 1890 she returned to Scottish themes which she had largely neglected since the beginning of her career and published *Kirsteen*, considered to be her finest Scottish novel.²¹ *A Son of the Soil*, published in 1865,²² a very fine Scottish novel on religious and educational themes with a specifically Scottish dimension, was the last of her novels before *Kirsteen* that could be described as specifically Scottish in theme. Subsequent novels, even though the scene was set, partly at least, in Scotland as often as possible, developed themes no different from those of her English novels; and the Scottish setting was no more than a gratification of her nostalgia. But *Kirsteen* (although many scenes are set in London) reflects certain specifically Scottish preoccupations; its central male character is a "bonnet laird", a small landowner living in no more than a superior farmhouse, but fiercely proud of his social standing and family tradition, beside which the Duke of the nearby castle, though a Campbell, is a mere upstart. Drumcarro's pride is reflected in the brutally authoritarian tone he adopts in his family, especially with his wife and daughters. The plot of *Kirsteen* charts the heroine's

progress towards self-discovery, stimulated by rebellion against her father, and ending in independence through a career, and not through marriage, the means by which her sisters, in escaping from their father, have diminished themselves. *Kirsteen* reflects Mrs Oliphant's romantic and idealized view of Scotland: an intense and richly idyllic life lived in small rural communities bound together by fervent loyalties and by "that mingling of aristocratic predilections and democratic impulses which belongs to" the Scots.²³

A later novel on a specifically Scottish theme is *The Unjust Steward; or, The Minister's Debt*, 1896, which deals with the sensitive conscience of a Calvinist clergyman.

I have already referred to other novels belonging to the 1890s: those novels in which Mrs Oliphant took the parent-and-child theme into regions of deeper poignancy than ever before; and *Sir Robert's Fortune*, the bitterest and angriest of her studies of marriage, in which a wife is systematically exploited, manipulated and humiliated by a husband who never once recognizes the intolerable nature of his behaviour but seeks to smother his wife's protests by tender love-making which in fact denies her the right to a mind of her own. It is a curious thought that *Jude the Obscure*, a much more famous onslaught on marriage, yet a novel which offended Mrs Oliphant deeply, was published just one year later than *Sir Robert's Fortune*.

Other novels of interest published in the 1890s are *The Cuckoo in the Nest*, 1892, a comedy of the class war set in an English village, and *Janet*, 1893, the story of a governess in a suburban London setting, with many curious echoes of *Jane Eyre*, and a not entirely successful attempt to free the governess from stereotyped images of her. A much more interesting challenge to a stereotype occurs in *The Sorceress*, 1893, Mrs Oliphant's most satisfying novel of the 1890s. The stereotype which she wishes to rehabilitate is that bugbear of the Victorian novel, the adventuress. After a prolonged build-up, reminiscent of *Tartuffe*, in which her heroine (or villainess) is frequently spoken of with horror and disapproval, she is brought "on stage" and is shown (quite unlike *Tartuffe*) to be a woman of charm, intelligence and a strong personality, needing only that security which, Mrs Oliphant implied throughout her career, Victorian society denied to women. Technically *The Sorceress* is one of Mrs Oliphant's most accomplished novels.

The 1890s were in many ways not a congenial decade to Mrs Oliphant. The younger generation of writers and artists were for her taste too strident, too aggressive, too flamboyant in their views, and she was duly shocked by those who set out to shock. The literary preference for brevity, the elliptical, the ambiguous, for mood rather than plot, for strict economy of means and the conscious shaping of fiction, fascinated her but bewildered her, making her feel inadequate in her old age. I have already noted the first signs of this anxiety in *Mr Sandford*. But she did make one attempt to write in an approximation to the literary manner of the 1890s, *Two Strangers*, 1895. This was published by Fisher Unwin in the Autonym Library, one of the many elegant publishing ventures of the 1890s, with fine typography, handsome vignettes and other decorations, and narrow areas of print on small pages. The content matches this visual sophistication: much conversation, little plot and an inconclusive conclusion, understated and "left in the air". The whole action occupies less than 48 hours and concerns just seven characters; it is unmistakably Mrs Oliphant's demonstration that she could if she chose adopt the new mood-and-theme, incident-without-conclusion type of writing, the new reaction against plot, which she had already recognized as typical of, for example, Henry James.²⁴ It is not entirely successful; old-fashioned melodramatic rhetoric tends now and then to invalidate the quiet creation of mood and atmosphere. Nevertheless it is remarkable that Mrs Oliphant deliberately set out to write in this way after so long following much older models.

In 1896 Mrs Oliphant's apparently inexhaustible energies were at last feeling the strain and she had finally lost interest in writing fiction (though indeed in 1894 she had said that she hoped *Who Was Lost and Is Found* would be her last novel).²⁵ She pointed out in a letter to William Blackwood that "I have worked a hole in my right forefinger— with the pen, I suppose!—and can't get it to heal".²⁶ And yet she was working on her most ambitious work of non-fiction, her history of the firm of Blackwood, *Annals of a Publishing House*. She was correcting proofs virtually on her deathbed, in the new home on Wimbledon Common where she spent the last year of her life free from the poignant memories of the house in Windsor where she had lived with her sons since 1869. And thus, in harness to the last moment, she died on 25 June, 1897—of the only serious illness she had ever had in her life—in the midst of the celebrations of the Queen's Diamond Jubilee.

In the space available it has not been possible to mention all of Mrs Oliphant's work in fiction, though I am convinced I have named all of her work that is of the first importance in her characteristic manner. Many interesting but flawed books must regrettably appear only in the Bibliography. In particular I have ignored the mystery—or "sensation" — novels which usually betray Mrs Oliphant into her flabbiest, most overwrought

writing; and the love stories which, though often subtly charming, show her working against the grain. (However one of these stories, *Ombra*, 1872, is worth brief mention since it has a very unorthodox heroine, sullen, difficult, egotistical, reserved.) But there is one group of stories which demand a description, since they were very much admired in her lifetime and have frequently been reprinted. These were the ghost stories, the Stories of the Seen and Unseen, written largely during the last twenty years of her life.

Ignoring an unimportant couple of stories of 1857 and 1876, the first and most important of the Stories of the Seen and Unseen was *A Beleaguered City*. (For the very elaborate full title refer to the Bibliography.) First published in *New Quarterly Magazine* in January 1879 and subsequently in one volume by Macmillan and Company at the end of the year (but dated 1880), *A Beleaguered City* is one of the most sophisticated of Victorian ghost stories. It uses the device of multiple narrators borrowed from Wilkie Collins and from Browning's *The Ring and the Book*, and thus provides a kaleidoscopic view of an episode when the inhabitants of the French city of Semur are driven outside the walls by the spirits of the dead—the loved ones of the citizens—who wish to bring about a spiritual revival. It reflects Mrs Oliphant's deep religious faith, and also her longing to be reunited with her own dead (her mother, her husband, her daughter). It has many moments of characteristic Oliphant irony, notably in the portrait of the very complacent mayor of Semur, and in the subtle undermining of the religious revival by the superstition and conventionality of the citizens. But on the whole it is a self-conscious, over-earnest book, too carefully worked over and thus lacking in spontaneity; it scarcely deserves the high enthusiasm of Mr and Mrs Colby, who consider it to be Mrs Oliphant's finest work of fiction.²⁷

After *A Beleaguered City* followed a series of stories in which Mrs Oliphant dealt with two themes: the experiences of the newly dead in the Afterlife, Heaven, Hell and Purgatory, and the return of the dead to this world in an unavailing attempt to communicate with the living. They all had deep personal significance for Mrs Oliphant and are almost entirely lacking in the characteristic Oliphant qualities which I have been chronicling. They are naively religious and at times sentimental—which one would not have expected from Mrs Oliphant—but at their best they deserve a high rank among Victorian ghost stories for their quietly delicate atmosphere. The finest of them is "The Library Window", first published in January 1896 in *Blackwood's Magazine*. It is a richly poetic study of a highly imaginative heroine who has a semi-mystical communion with the spirit of a distant ancestor, and it is not so much a ghost story as an analysis of heightened sensitivities.

One other of these stories deserves special mention. It was published anonymously in 1895 with the title "*Dies Irae*", *The Story of a Spirit in Prison*. It is, like some of its predecessors, the story of a journey into the next world from a death bed; but, unlike any of its predecessors, it views the next world with a coolly ironic eye as an echo of this one (Hell is remarkably like the East End of London), and forces the first-person narrator to learn a sharp lesson in human communication. Only in "*Dies Irae*" among the Stories of the Seen and Unseen is the authentic Oliphant voice heard.

III

In this brief survey of Mrs Oliphant's career it has not been possible to make more than the barest analysis of any of her novels. Thus it is now necessary to give a more systematic and detailed account of the characteristic Oliphant voice in a novel, "an identifiable Oliphant manner and attitude and tone".²⁸

The most distinctive characteristic of Mrs Oliphant as a novelist is her disillusioned, anti-romantic stance expressed by the sort of irony that derives largely from Jane Austen and yet is distinctly her own. In her mature work she again and again challenges any naively oversimplified view of life, any surrender to uncomplicated, indiscriminating emotions which fails to do justice to the complexity of life, any false intensification or heightening of reality for dramatic effect or to gratify the complacent prejudices of the reader. This is in many ways an un-Victorian trait and it was not really recognized by the Victorians; reviewers tended to see only the apparently more conventional qualities of her work. This is part of the reason why her work has not been valued at its true worth until the late twentieth century.

On many occasions Mrs Oliphant's irony seems to be a form of ambivalence, in which she seems both to confirm the positive, high- rhetorical values which many Victorian novelists were prepared to stress, romantic love, parental love, the anguish of death-bed scenes and so on, and elsewhere to call them into question. Indeed in spite of her predominant anti-romanticism there is a powerful undertow of romantic lyrical feeling, especially in her Scottish novels and above all when writing about Scottish scenery (in, for example, *The Wizard's Son* and *Kirsteen*). Yet she frequently achieves a detached, ironic vision by a constant offsetting of one point of

view by another, leading to a balanced and partial resolution of two sharply contrasting views. This is seen particularly in her handling of the "happy ending". There may be enough to satisfy the conventional reader: lovers reunited, straying sons forgiven, deaths averted, cruel relatives softened. Yet in subtle ways it may be suggested that this happy ending is not very satisfactory at all. At the end of *The Ladies Lindores*, to give a striking example, the heroine, happily widowed, is united to the man she has always loved. And yet the novel ends on a note of anti-climax, of disappointment: perhaps Lady Car's second marriage will not be happier than her first. (And indeed it is not, as the sequel *Lady Car* shows.)

If we examine Mrs Oliphant's handling of those major themes of the Victorian novel, love, parenthood and death, we will find that she is constantly challenging the stereotypes of both life and fiction. I have already given details of her analysis of the emotional traps into which love decoys women (and sometimes men). And she can also be very perceptive—notably in *Agnes*—about the deceptively euphoric state of lovers, in which each partner is liable to create a largely false image of the other. Her novels are full of young women who make the bitter journey from innocence to experience, who grow sadder and wiser as experience proves to them that life (or men) cannot fulfil their idealistic expectations. In consequence they seek bleak consolation in a sort of stoical pessimism, a mood that is discernible in many of her earliest novels, written before any signs of her mature style appeared in her work.

I have already made reference to those novels in which she deals with parenthood, so it is enough here to comment on her treatment of death and mourning. Her approach is notably different from that of most Victorian novelists, although occasionally, notably in the *Stories of the Seen and Unseen*, she does adopt the characteristic high-rhetorical, poetic-biblical, tear-soaked atmosphere of deathbeds and subsequent grief so much favoured by her contemporaries. Mrs Oliphant, however, when writing about death, normally adopted muted, ironic tones. Dying people approach the next world without any rhetorical heightening of feeling, often in a muddled state of mind incapable of speaking profundities, let alone understanding them. They are often surrounded by relatives who are bored, embarrassed, or distracted by egotistical matters, and the servants take advantage of the relaxing of discipline consequent on the time spent by the family in the sickroom. A similar contrast between inflated expectation and prosaic reality occurs in the treatment of mourning. Widows, sons and daughters—even if they loved the dead man—do not always find they can convincingly perform the elaborate rituals of grief, nor even experience the emotions they are expected to feel. A particularly fine example is in *A Country Gentleman and his Family*, which opens with two deaths producing two widows. Neither marriage had been a success and each widow feels much more a sense of release than grief. One widow, Mrs Warrender, is very subtly observed. Her irrepressible energy is contrasted with the stereotypes of grief (lying down to rest, the gown covered with crape, the tears). There is a decorous conversation between mother and son, each of whom harbours fewer grieving thoughts than he or she conscientiously tries to show. Each of them begins to drift towards making long-needed changes in the house—and then accepts a reproach from the other that "It is too soon to think of that". Notable novels which contain a restrained treatment of death are *Madonna Mary*, 1866, *May*, 1873, *A Rose in June*, 1874, *The Curate in Charge*, 1876, *Carità*, 1877, *The Primrose Path*, 1876, *Grove Road, Hampstead*, 1880,²⁹ *A House Divided Against Itself*, 1886, *The Son of his Father*, 1887, *Old Mr Tredgold*, 1896.

One might examine other themes which Mrs Oliphant handles ironically, indeed at times satirically. Lack of space makes it impossible to do more than make brief reference to her view of English society, the view of a Scotswoman who felt herself to come from a more democratic, less class-obsessed society.³⁰ She refers frequently, with relish, to the stratification of the English class system, to the obsession with social status, to the adulation of the aristocracy; and to the conditioned reflex of exclusivism found among people of rank—or alternatively their self-conscious anxiety to condescend from their privileged world in quest of pseudo-democratic contacts which they are scarcely equipped to sustain. She wrote frequently about the new aristocracy of trade and money, the *nouveaux riches* with their ostentation, their vulgarity, and their largely unsuccessful attempts to acquire social graces appropriate to their status. A satirical theme to which she recurred several times (notably in *Squire Arden* and its sequel *For Love and Life*, and in *It Was a Lover and His Lass*) was the futility of the London "season" with its endless round of dinner parties, balls, receptions, rides in Rotten Row and dancing attendance upon the aristocracy, its feverish concern for keeping up the ritual no matter what it costs, notably in erosion of personality.

Structurally, Mrs Oliphant's novels belong to a characteristic pattern of Victorian fiction—as exemplified in, for example, *Middlemarch* and *Can You Forgive Her?*—a complex, intricate plot pattern designed to illustrate a particular theme or themes, themes which are reinforced by parallels between plot and sub-plot, by ironic heightenings through contrast, by antithetical or symmetrical patterning of the characters, by episodic

intensification and—more obviously—by specific thematic discussion among characters, both principals and choric characters. Mrs Oliphant was aware of the value of "self-restrained closeness of . . . construction"³¹ in novels and she made free use of the devices to which I have referred. For example, she elaborated the use of the choric character in a short novel *Mrs Clifford's Marriage* (1863 in *Blackwood's Magazine* and never republished), presumably to practise the technique before making more imaginative use of it in *The Chronicles of Carlingford*. Choric characters are an obvious enough device; but in all her finest novels she achieves a complex and often rich structure which entirely contradicts the myth that her over-production fatally weakened her artistic gifts. The very late novel *Sir Robert's Fortune* has as its main plot, as I have already indicated, the progress of the initially trusting wife of an exploitative husband towards bitter disillusion; the sub-plot echoes this with another couple, lovers who marry only at the end, where again the man is openly exploitative; but the woman is willing to understand this and to accept it while guiding her lover to better behaviour. The two plots and the two heroines provide ironic commentary upon each other. *The Wizard's Son* is the most elaborately—indeed self-consciously—structured of her novels, making use of very lyrical symbolism (a device which she uses occasionally but with none of the imaginative power of Dickens, for example) to reinforce her central theme, into which all the characters fit with neat and complex logic. *The Wizard's Son* is a contrived artifact and lacks the spontaneity of *Hester*, in which the theme of money is illustrated directly or indirectly through all the characters, who involve one another in financial threats and temptations, who reveal their obsession with money in ways trivial and serious, who echo and parallel one another and comment upon one another's actions, all with no sense of forced contrivance or over-ingenuity, since the characters are in any case interlocked in emotional and familial bonds (they are all members of one single family), as well as financial ones.

Two other interesting novels call for brief comment. *The Curate in Charge*, 1876, (to which I have already referred) examines the crisis in the lives of the daughters of a clergyman who dies never having made adequate provision for himself or for their future. The book resolves itself into an ironic analysis of class consciousness in a rural parish and a study of one of Mrs Oliphant's obsessive themes, the need, and indeed obligation, to be of some use in the world, which preoccupies both of the heroines and also the young clergyman who comes to replace their father. The central moral issue is a dilemma of choice, involving the young curate but also echoed in one of the heroines; and ironically echoed by the total inability of the heroine's father to make any choice, or even to recognise the existence of his own dilemma. *The Greatest Heiress in England*, 1879, is an elegantly structured comedy on the theme of fortune-hunting. Five young men, each directly or implicitly sponsored by a female relative, pursue the "greatest heiress" of the title, and their wooings interweave neatly towards a series of proposals in which the seemingly least likely of the candidates is the one who succeeds. But the book is in fact a sustained examination of English society in a small town. Characters involved in the pursuit of a fortune are perpetually assessing each other according to a complex code of social determinants: professional status, religious sect, educational background, income, and even such lesser matters as the timing of meals, the decoration of one's home, the particular locality in which one lives. And an education theme, implying a possible antidote to the class-obsession which preoccupies the characters, counterpoints the themes of class and money.

Like many nineteenth-century novelists, particularly the women, Mrs Oliphant was interested in the inner life of her characters, and there are many elaborate analyses of thought processes, especially of those characters who are trapped in a tangle of self-deceptions: morally inadequate young people caught in emotional traps, lovers unable to acknowledge the meanness of their deceptions or their evasions of honourable motive, even cynical self-justifying amorality (whom only with difficulty can she draw into the circle of her sympathies). At times, her delight in examining complex thought processes was such that she could fill four pages or more with them, or unexpectedly analyse the thoughts of a character whom previously the reader had supposed to be entirely shallow and superficial. At other times she likes to examine the turmoil in the feelings of a character who, faced by a sudden crisis, is obliged to come to terms both with the situation and with his own nature. It was her conviction that what we call thinking is not real thinking at all but a complex pattern of daydream, random images, disjointed fragments of ideas blowing at random into the mind, "a kind of panoramic contemplation of everything hovering within one mental range";³² this view recurs several times in her work. If then people are incapable of coherent rational thought it follows that self-deception is inevitable and that crises of self-discovery are very disturbing mental phenomena, some times precipitating acute emotional excitement and sometimes echoed by a phantasmagoria of the external landscape which provides a setting for the character's self-examinations. A notable instance of this is the hero of *It Was a Lover and His Lass*, who experiences a powerful mental upheaval when forced to acknowledge to himself the dishonourableness of his previous conduct; he wanders through the London parks "which gave a kind of unnatural background, familiar yet strange to his thoughts".³³ The external world becomes a purely subjective reflection of his mental crisis. As a result of his crisis he achieves clearer self-knowledge and a matured ability to make a decision, and this is a characteristic moment in the mental life of many of Mrs Oliphant's characters, especially her heroines.

In conclusion, there is one feature of Mrs Oliphant's work that deserves brief mention, her sensitivity to environment. One could scarcely compare her to Hardy or the Brontës; her art was only intermittently a poetic one (though on occasion, as in "The Library Window", there is an unforced lyricism in her writing). The environment to which Mrs Oliphant responds is above all a human one, the community of Carlingford or of a house divided up into flats (in *Hester*) or of the villages in which she delights to set so many of her novels. She stresses the tensions and pressures within a community, the sense that all activities are performed under the perpetual critical eye of immediate neighbours, the inter-involvement of people in each other's lives, the maintenance of external standards of behaviour, the loyalties, and the tendency to a suspicion of outsiders. A particularly interesting example is *Within the Precincts*, 1879, set in the precincts of a great abbey church, with its musicians, choristers and other people whose lives depend upon the serving of the abbey. (It is unmistakably inspired by St George's Chapel, Windsor, and its adjacent cloisters.) At times Mrs Oliphant can communicate a sense of environment, especially in her Scottish settings, through a sharp particularity of detail—the interiors of rooms, people engaged quietly in the performance of their daily routines, houses in the setting of streets and so on. But to pursue this theme any further would be to make a study of Mrs Oliphant's style, which would be beyond the scope of this introduction.

IV

An exhaustive bibliography of Mrs Oliphant's work would be a very long book. Of necessity I must here confine myself to her fiction, ignoring her biographies, her topographical works and all her articles (even those in which she reviewed fiction), but including nevertheless the *Autobiography and Letters*, which is an essential sourcebook for her work as a novelist. Excluded also, unfortunately, are the reviews of her work, the obituaries and the books from the late nineteenth century to our own time which make detailed reference to her work. The one book about her before 1986, *The Equivocal Virtue*, by V. and R.A. Colby, is included in the Abbreviations that precede the Bibliography.

The novels and collections of shorter fiction are listed in strict chronological order, the chronological sequence being settled by a book's first appearance, whether this was in a periodical or in volume form, for if a book was first published in volume form many years after its initial serialization then, both stylistically and thematically, it belongs to the earlier date. Unfortunately, there is one unavoidable exception to the strict chronological sequence: *The Chronicles of Carlingford* (apart from the final book *Phoebe, Junior*) must be treated as one uninterrupted sequence, running from "The Executor" of May 1861 to *Miss Marjoribanks*, serialized from 1865 to 1866 and published in three volumes in 1866. The *Chronicles* overlap at the beginning with the earlier and more immature novels, including *The Last of the Mortimers* of 1862 and *Heart and Cross*, which belong stylistically with the earlier work, not with Carlingford; and at the end with *A Son of the Soil* of 1863-5 to *Agnes* of 1865, which mark distinct new departures in her work, and thus appropriately inaugurate the uninterrupted sequence of novels of the last thirty years of her career. Also the Stories of the Seen and Unseen, being works of an essentially different kind from her other novels and short stories, are given separate chronological treatment.

Unlike most Victorian novelists who remained faithful to one or two publishers throughout their careers, Mrs Oliphant worked with a bewilderingly large number of publishers, and this is made clear in the Bibliography, while it has been thought useful to index in Appendix E all the publishers of whom she made use or who republished her work, including those who did so in the present century. Throughout her life she retained her link with three publishers: Hurst and Blackett, successors to Colburn the publisher of her first four books, Blackwood and Sons of Edinburgh and London, who enabled her to maintain close Scottish connections, and Macmillan and Son, who published *A Son of the Soil*, one of her most deeply-felt Scottish books, and subsequently many of her most interesting books. But from the 1870s onwards other publishers took one or more of her books. Smith, Elder published *Carità*, *Within the Precincts* and *The Ways of Life* (respectively in 1877, 1879 and 1897); Longmans, Green and Co. published *In Trust*, *Madam*, *Lady Car* and *Old Mr Tredgold* between 1882 and 1896; and Methuen & Co. published *The Prodigals and their Inheritance*, *Sir Robert's Fortune*, *The Two Marys* and *The Lady's Walk* between 1894 and 1897. It is noteworthy that sometimes a novel and its sequel were published by different publishers—for example *The Ladies Lindores*, 1883, by Blackwood, and its sequel *Lady Car*, 1889, by Smith, Elder. This is a sad comment on how difficult it was for Mrs Oliphant to rely on the consistent loyalty of her three main publishers.

Starting in the 1860s, but mainly between 1875 and 1878, the two publishers Chapman and Hall and Ward, Lock in a joint venture began to publish several of Mrs Oliphant's novels as yellowbacks or railway novels, including them in the Select Library of Fiction—and probably also publishing them simultaneously in a more

austere style. In the Bibliography all editions of these novels that can be traced have been included—usually under the name of only one of these two publishers, where the evidence is only that name; but without any doubt all books in the series were published by both firms. In most instances the novels published by Chapman and Hall and Ward, Lock remained the property of the two firms and not of the publishers who had originally published the books.

After an initial period in which most of Mrs Oliphant's novels appeared first in volume form, she began more and more to serialize them in periodicals. As with publishers so with periodicals: she remained at first loyal to the periodicals published by two of her main publishers: *Blackwood's Magazine* and *Macmillan's Magazine*. Hurst and Blackett had no periodical of their own and the majority of her books published by that firm appeared first as three-deckers. But during the last three decades of her career she was constantly being asked to contribute a novel—or short story—to a new periodical or to one which needed a boost to its circulation. She describes in her autobiography how a representative of *The Graphic* called on her at a time of financial crisis and asked her for a contribution—which became *Innocent*, serialized from 4 January to 28 June 1873 and subsequently published by Sampson Low in 1873.³⁴ Three other periodicals which took much of Mrs Oliphant's fiction were *The Cornhill* (from 1868), *Good Words* (from 1866) and *Longman's Magazine* (from 1882). The complete list is indexed in Appendix F.

Pressed throughout her career by the need to find an income for herself and her male dependants, Mrs Oliphant scarcely ever experienced financial security and she was always willing to respond when publishers approached her for a contribution, even when she had doubts of her ability to fulfil a commission in time. Yet such was her professionalism that she invariably completed what she had undertaken even when she had several projects running concurrently. Not even her recurrent emotional crises, the series of bereavements which tragically punctuated her life, could interrupt the flow of her work; indeed she used her work as a drug to deaden the pain.³⁵

One of the most interesting outlets for her fiction from the 1880s was the firm of Tillotson and Son of Bolton, who, from 1873 when their Fiction Bureau was founded, pioneered the serialization of fiction in newspapers, initially those published in the northern counties of England. By the 1890s many famous English novelists (Hardy, Wilkie Collins, Ouida, Miss Braddon and many others) had been or were being serialized in weekly newspapers (or in Friday or Saturday editions of daily newspapers) throughout most of England and in Wales, Ireland and Scotland. Tillotsons approached Mrs Oliphant in 1881³⁶ and in due course six novels and two short stories appeared in a wide range of newspapers taking Tillotson material: *Sir Tom*, *Oliver's Bride*, *The Son of His Father*, *The Mystery of Mrs Blencarrow*, *The Heir Presumptive and the Heir Apparent*, and *The Sorceress*, and the stories "The Golden Rule" and "A Chance Encounter". Much of this is inferior work, apart from *Sir Tom* and *The Sorceress*, and perhaps *The Son of His Father*; but it remains clear evidence of Mrs Oliphant's professionalism.

Almost from the first American publishers and periodicals took an interest in Mrs Oliphant's work. In particular the magazine *Littell's Living Age* of Boston, Massachusetts, which reprinted almost exclusively articles and serialized fiction from British periodicals, reprinted the entire *Chronicles of Carlingford* and the greater part of those novels of Mrs Oliphant which were serialized in *Blackwood's Magazine*, *Macmillan's Magazine*, *Good Words*, *The Cornhill Magazine* and others during the 1860s and 1870s. And these British periodicals were themselves readily available across the Atlantic. As a consequence, where there was in Britain a delay between the serialization of a novel and its publication in volume form it frequently happened that an American publisher brought it out in print in advance—sometimes several years in advance—of British publishers. Or at least the novel was published concurrently by British and American publishers. In view of this the Bibliography uses extensive details of American publication. But no attempt has been made to provide details of American publication as complete as those of British publication. Where the first American edition was later than the first British edition it is usually ignored; equally so are later American editions, unless there is something of interest in them.

Also included in the Bibliography are details of all editions published by Bernhard Tauchnitz of Leipzig, that most famous of all continental markets for English books, and also those (all that I have traced) published by another Leipzig firm, Heinemann and Balestier.

I have avoided the use of the terms "Second" and "Third Edition" and so on, except in inverted commas, since it is never entirely certain that what was called a new edition was truly an edition in the bibliographical sense, rather than an impression. For example, *The Cuckoo in the Nest* was printed four times in 1892, always in three

volumes, in September, in October, and then twice in November, and these were described as the First, Second, Third and Fourth Edition, while the first one-volume edition in February 1893 was described as the Fifth Edition. Yet, although it has not proved possible to examine all four three-volume "editions", it seems almost certain that they were identical with each other, simple reprints, issued in this way by Hutchinson and Co. to give a misleading appearance of an unprecedented demand for the book.

As I have already indicated, the books appear in as precisely chronological an order as I can manage; and this entails a number of changes from the sequence of books presented in the existing bibliographies, notably that of Mrs Coghill, included in the *Autobiography and Letters* of 1899, and that of Mr and Mrs Colby in *The Equivocal Virtue*, which is copied from Coghill with only minor modifications. One example of the changes I have made will be enough. A very early novel, *Merkland*, appears in Coghill and in Colby as Mrs Oliphant's third novel, following *Margaret Maitland* and *Caleb Field*. But it must be her *second*. The first edition of *Caleb Field* in 1851 is described as being "by the Author of . . . *Margaret Maitland, Merkland &c.*" and includes a review of *Merkland* in an advertisement supplement. What is more, a copy of *Merkland* at the National Library of Scotland contains a different advertisement supplement opening with the words, "On the 1st of January 1851 will be commenced . . ." Thus *Merkland* was evidently published late in 1850, although the date 1851 appears on the title page. According to British Library date-stamps *Caleb Field* was received by the library three months before *Merkland*; but there have always been great variations in time between dates of publication and dates of reception by the British Museum Library. In her autobiography Mrs Oliphant states that she started *Caleb Field* the night after she had finished *Margaret Maitland*³⁷—but *Caleb Field*, though very short, is a historical novel and would clearly have required much longer time to finish than *Merkland*, a story of Scottish life, owing to the need for historical research.

One final feature of the Bibliography needs explanation. Early in her career, in the 1850s, Mrs Oliphant worked on a few novels with her brother William Wilson. To be precise, what seems to have happened is that Wilson attempted a novel on the theme of industrial poverty and unemployment, *John Drayton*, but could make no progress with it, and he evidently handed it over to his sister to complete. *John Drayton* and its two successors (forming a loose trilogy), *The Melvilles* and *Ailieford*, are unmistakably almost entirely by Mrs Oliphant. Subsequently Wilson made a new attempt to turn himself into a novelist, and five novels were published anonymously but undoubtedly by him between 1854 and 1871. Though utterly feeble, they have qualities in common that mark them as being by the same author, and their autobiographical content proves them to be by Wilson. Further details will be found in Appendix D, where these five novels are listed. All eight novels, plus one other written by Mrs Oliphant at the age of about sixteen, are attributed to Wilson in the British Library catalogue, but the true authorship of the ones listed in this paragraph has been established in articles in *Notes and Queries*, between 1955 and 1981, respectively by Sara Keith, Vineta Colby and myself.³⁸ Accordingly it has seemed right that all these novels should be included in their appropriate place in the Bibliography.

Since the writing of this Introduction new information has been discovered, including four new stories, which are included in this bibliography and are listed in the introduction to Appendix G. Also information about serialization in newspapers has been augmented, mainly by Alan John, to whom I wish to express my gratitude. See items 143, 401, 458, 475, 521, 569, 698, 701b and 704.

NOTES

The explanation of Abbreviations will be found in the preamble to the Bibliography.

¹ For example Meredith Townsend, Obituary of Mrs Oliphant, *The Spectator* 79 (3rd July 1897): 12-13; "Mrs Oliphant and her Rivals" by One Who Knew Her (William Wallace), *The Scottish Review* 30 (October 1897): 282-300. And here is the American writer Harriet Waters Preston: "In their manner of treatment, midway between the demure conventionalism and half-unconscious drolleries of Miss Austen and the labored intellectuality and excessive research of the more imposing George Eliot, [*The Chronicles of Carlingford*] seem to me among the soundest, sweetest, fairest fruits we have of the unforced feminine intelligence". (Obituary of Mrs Oliphant, *The Atlantic Monthly* 80 (September 1897): 425.)

² A severe judgment to this effect appeared in *The Saturday Review* in a review of the *Autobiography and Letters* dated 20 May 1899 (88: 627-8). The reviewer calls Mrs Oliphant a "trades-union author" who reduced the creation of fiction to an industrial process and wrote only for money (an entirely misleading statement). Similar views were expressed by Leslie Stephen and his daughter Virginia Woolf, the latter with a specifically feminist bias: MOWO is a victim of the system which "enslaved (the) intellectual liberty" of women writers (Leslie Stephen, *The National Review* 30 (July 1899): 741; Virginia Woolf, *Three Guineas*, London: Hogarth Press, 1938, p. 166).

³ George Saintsbury, *History of Nineteenth Century Literature* (London: Macmillan, 3rd ed., 1901), pp. 347-8; Valentine Cunningham, *Everywhere Spoken Against: Dissent in the Victorian Novel* (Oxford: Oxford University Press, 1975), p. 232.

⁴ The rediscovery seems to have been initiated largely by Lucy Stebbins in a chapter of her book *A Victorian Album* (London: Seeker and Warburg, 1946). But little of significance is here said about MOWO's work.

⁵ See items 417 and 520a in the Bibliography.

⁶ R.C. Terry, *Victorian Popular Fiction 1860-80* (London: Macmillan, 1983), pp. 72, 73; Merryn Williams, *Women in the English Novel 1800-1900* (London: Macmillan, 1984), p. 159.

⁷ "A Triad of Novels", *Fraser's Magazine* 42 (November 1850): 574.

⁸ These two novels, along with *Ailieford*, were never acknowledged by Mrs Oliphant, who allowed her brother William Wilson to take the credit for them. See the last paragraph of this *Introduction*, and Appendix D.

⁹ Since 1863 was a year in which *The Chronicles of Carlingford* were being serialized it may seem illogical to treat *Heart and Cross* as an early novel. But in style it belongs entirely with the novels of the 1850s, being very naive and plotted in very conventional ways. It, along with *Lucy Crofton*, may have originally been composed at the time of *Orphans*. Accordingly it appears in the Bibliography as the last of the early novels.

¹⁰ *The Last of the Mortimers*, though it has its admirable qualities, notably a subtle interweaving of two first-person narratives, belongs in style to the 1850s, and is included in the Bibliography as the last but one of the early novels, even though it overlaps with the beginning of *The Chronicles of Carlingford*.

¹¹ *A&L*, pp. 69-70, 84.

¹² "The Executor" was not republished in Great Britain. This was because MOWO later rewrote the story as a full-length novel, *Brownlows*, published 1868 after serialization in *Blackwood's Magazine*, the setting of the story no longer being Carlingford. However it was republished in America in collected editions of *The Chronicles of Carlingford*. See items 110, 111 and 114 in the Bibliography.

¹³ Mrs Q.D. Leavis, *Introduction to A&L* (Leicester: Leicester University Press, 1974), p. 22.

¹⁴ *Miss Marjoribanks* III, 106; II, 282-3. These views resemble those expressed later by Virginia Woolf. See note 2 above.

¹⁵Colby, pp. 67-74.

¹⁶*A&L*, p. 67.

¹⁷For example Mrs Leavis, *A&L*, Leicester UP ed., p. 454, note to p. 70; and Patricia Stubbs, *Women and Fiction* (Brighton: Harvester Press, 1979), pp. 39-44.

¹⁸*Fraser's Magazine* 101 (n.s. 21) (May 1880): 698-710.

¹⁹"The Old Saloon", *Blackwood's Magazine* 146 (August 1889): 257-8.

²⁰Review of *The Subjection of Women* by John Stuart Mill and *Women's Work and Women's Culture*, a Series of Essays, Edited by Josephine G. Butler, *The Edinburgh Review* (October 1869): 572-602. Although the article is severely critical of Mill, MOWO eventually finds herself adopting a view markedly sympathetic to the suffrage movement for women householders.

²¹Two contemporaries who thought so were W.E. Henley and J.M. Barrie. Henley's view is recorded in the *Diary* of A.C. Benson (ed. Percy Lubbock, London: Hutchinson & Co., 1926), p. 47. Barrie gives his view in his preface to MOWO's posthumous collection of short stories, *A Widow's Tale and Other Stories* (Edinburgh and London: Blackwood & Son, 1898), p. vii. Merryn Williams considers *Kirsteen* MOWO's masterpiece, a view that I cannot share (Williams, see note 6 above, p. 163).

²²*A Son of the Soil* appears in the Bibliography as the first of the post-Carlingford novels, although it coincided in its serialization and two-volume publication with *The Perpetual Curate* and *Miss Marjoribanks*. It was published anonymously, since it meant a very great deal to MOWO.

²³*Kirsteen* II, 173.

²⁴See for example "New Books", *Blackwood's Magazine* 126 (July 1879): 88-107. The article includes a review of three works by James.

²⁵*A&L*, p. 417.

²⁶*A&L*, p. 427. (Letter dated 6 October, 1896).

²⁷Colby, pp. 86, 95. See also Vineta and Robert A. Colby, "A *Beleaguered City* : A Fable for the Victorian Age", *Nineteenth Century Fiction* 16 (1962): 283-301.

²⁸Mrs Q.D. Leavis, Introduction to *A&L*, Leicester UP ed., p. 26.

²⁹This is the date of the first appearance of this story, in *Good Cheer*, the Christmas number of *Good Words*.

³⁰However, she also stresses the "aristocratic predilections" of the Scots. See above page 8 and note 23.

³¹Review of *Hurrish* by Emily Lawless, *The Spectator* 59 (30 January 1886): 148.

³²*Sundays* (London: Nisbet, 1858), p. 20. *Sundays* was MOWO's first work of non-fiction.

³³*It Was a Lover and His Lass* III, 176.

³⁴*A&L*, pp. 127-8.

³⁵Letter to Mrs Harry Coghill, 30 November, 1890, *A&L*, p. 379.

³⁶Macmillan MSS, BL Add MS 54919, ff. 33-4. (In a letter to George Lillie Crack dated 25 November 1881 MOWO refers briefly to the agreement with "the newspapers", i.e. Tillotson and Son.)

³⁷ *A&L*, p. 23.

³⁸ Sara Keith, "Margaret Oliphant", *Notes and Queries* 200 (1955): 126-7; Vineta Colby, "William Wilson, Novelist", *N&Q* 211 (1966): 60-6; John Stock Clarke, "Mrs Oliphant's Unacknowledged Social Novels", *N&Q* 226 (1981): 408-12.

CHRONOLOGY OF MRS OLIPHANT'S LIFE

- 1828 Born Margaret Oliphant Wilson at Wallyford, near Musselburgh, 4 April. Later lives at Lasswade near Dalkeith.
- 1834 Family moves to Glasgow.
- 1838 Family moves to Liverpool.
- 1844/45 Writing of her first novel *Christian Melville*.
- 1849 Her first published novel *Margaret Maitland*. Family moves across the Mersey to Birkenhead.
- 1852 Disgrace of her brother William, whose career as a Presbyterian minister was ruined by his vice of drink. He returns home. Margaret Wilson marries her cousin Francis Oliphant, an artist in stained glass; they settle in London.
- 1853 Birth of Maggie.
- 1856 Birth of Cyril ("Tiddy").
- 1859 Death of Francis Oliphant on a journey to Italy for the sake of his health. Birth of Francis Romano ("Cecco").
- 1860 MOWO and her children return to England. They briefly settle in Edinburgh.
- 1861 Living in Ealing to be near her publisher Henry Blackett. Starts writing *The Chronicles of Carlingford*.
- 1862 *The Life of Edward Irving* (based on original research), her finest work of non-fiction.
- 1863 Tour of Italy with her children and some women friends.
- 1864 January—sudden death of Maggie in Rome.
- 1865 Return to England. She settles in Windsor so that Cyril and Cecco may go to school in Eton.
- 1868 Civil List pension. Financial ruin of her brother Frank. His son Frank comes to Windsor.
- 1870 Death of Frank Wilson's wife. He joins MOWO in Windsor (where he dies in 1875). His daughters come with him.
- 1875 Cyril enters Oxford.
- 1878 Cecco enters Oxford.
- 1879 Death of Frank Wilson, junior, in India.
- 1883 Cyril's health begins to fail. His career is now over.
- 1887 Cyril contracts tuberculosis.
- 1890 Sudden death of Cyril in November.
- 1893 Cecco travels to the Riviera with his mother for the sake of his health.

- 1894 Cecco dies, back home in Windsor, in October.
- 1896 MOWO moves from Windsor to a small house on Wimbledon Common, to escape from the associations of the house in Windsor. *Old Mr Tredgold* and *The Unjust Steward*, her last full-length novels.
- 1897 Dies in Wimbledon, 25 June, in the midst of the celebrations for Queen Victoria's Diamond Jubilee. *Annals of a Publishing House*, Volumes I and II, a history of the firm of Blackwood.
- 1898 Two posthumous collections of short stories. (See Bibliography.)
- 1899 *Autobiography and Letters*, edited by Mrs Annie Coghill, a cousin of MOWO.

BIBLIOGRAPHY

Abbreviations and Sources of Information

A Cat: The American Catalogue. This, with the support of the National Union Catalogue, provides information about all American publications of Mrs Oliphant.

A&L: Autobiography and Letters of Mrs Oliphant, edited by Mrs Harry Coghill (Edinburgh and London: William Blackwood and Sons, 1899). For full details see Section V of the Bibliography. All references are to the First Edition. Mrs Coghill's bibliography of Mrs Oliphant's published work was the first to appear; but it is not very accurate.

Ad supp: Advertisement supplement. Many publishers bind in with their books lists of their publications, including other work by the same author. Although dates are rarely supplied these supplements sometimes provide evidence for the existence of editions otherwise unrecorded.

Archives: The archives of Richard Bentley and of Longmans, Green & Co., respectively at the British Library and at Reading University Library, have provided useful information about those novels of MOWO published by these firms. (Also, the archives of Tillotson and Son at the John Rylands University Library, Manchester were consulted—to very little effect—on MOWO's relations with this firm.)

BL: The British Library.

BN Cat: The Catalogue of the Bibliothèque National.

BNL: The British Newspaper Library.

BoL: The Bodleian Library.

Colby: Vineta and Robert A. Colby, *The Equivocal Virtue, Mrs Oliphant and the Victorian Literary Market Place* (Hamden, Conn: Archon Books, 1966). The bibliography in this book is largely based on *A&L* and repeats some of its inaccuracies.

CUL: Cambridge University Library.

E Cat: The English Catalogue of Books. Not always reliable, but I have drawn extensively on it.

MOWO: Mrs Oliphant. This was her own abbreviated signature, derived from her full name, Margaret Oliphant Wilson Oliphant.

NLS: The National Library of Scotland.

NU Cat: The National Union Catalogue. Used mainly for information about American editions of MOWO; but includes also some unusual British publications.

Roy Lib: The Royal Library, Windsor Castle. I was not allowed to visit this library to see Queen Victoria's collection of MOWO's novels, but the librarian sent me a list, consisting mainly of first editions.

Sadleir: Michael Sadleir, *XIX Century Fiction* (Cambridge University Press, 1951).

SJWL: St John's Wood Library. This library, under the London libraries' Joint Fiction Reserve scheme, holds a large collection of MOWO's novels, almost entirely editions later than the first. Some of these editions may perhaps have survived nowhere else. (And, to judge by the condition of some of the books, some of them may not survive much longer.)

ULL: The University of London Library.

Wolff: Robert Lee Wolff, *Nineteenth Century Fiction*, A Bibliographical Catalogue Based on the Collection Formed by Robert Lee Wolff; Vol. III, L-P (New York and London: Garland Publishing Inc., 1984).

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Another very useful source of information supplied by some publishers is the publishing history of a book, printed usually at the back of the title page. Where it has been possible to supply the month of publication this information frequently comes from such sources—but also from E Cat and from Archives. Macmillan & Co. and Methuen & Co. are particularly helpful in this respect. However, to ensure a complete list of editions it is necessary to prove that the latest edition has been inspected—and there is no absolute certainty of this.

Unless otherwise indicated, information about British publications comes from E Cat and about American publications from A Cat and NU Cat— although all first editions and many subsequent ones have been personally inspected. Information about Tauchnitz and Heinemann and Balestier editions comes largely from NU Cat.

The Bibliography is as complete as it can be made, recording all editions that have been examined or that are mentioned in the above publications. But it must be stressed that frequently Standard Editions (such as that of Hurst and Blackett), Select Libraries and the like were reprinted on various occasions after a book had first appeared in these editions; but if no date appears on the title-page the exact publication date is not ascertainable. Consequently dates for such reprints cannot always be supplied—except occasionally by an estimate, naming merely the decade in which the reprint probably appeared.

I NOVELS

(Excluding the Stories of the Seen and Unseen; but including two shorter stories belonging to *The Chronicles of Carlingford*.)

Margaret Maitland

1. First ed. *Passages / In the Life of / Mrs Margaret Maitland, / Of Sunnyside. / Written by Herself.* / "Give me my scallop shell of quiet, / My staff of peace to rest upon— / My scrip of joy—immortal diet, / My bottle of salvation— / My gown of glory, hope's true gauge; / And thus I take my pilgrimage— / While my soul, like a quiet Palmer, / Travelleth toward the land of Heaven—" / SIR WALTER RALEIGH // 3 vols. London: Henry Colburn, 1849.
2. New ed. 3 vols. Colburn, 1849. (Reprint of first ed.?)
3. New ed. 3 vols. Colburn, 1850. (Wolff: "Second edition".)
4. New ed. 1 vol. Colburn, 1851. (Reprinted in 1852.)
5. American ed. 1 vol. NY: D. Appleton & Co., 1851.
6. New ed. 1 vol. London: Thomas Hodgson, 1855. (Parlour Library, no.125.) Slightly abridged, largely by the omission of one self-contained episode.
7. Cheap ed. 1 vol. London: Darton & Co., 1860.
8. Tauchnitz ed. 1 vol. Leipzig: Bernhard Tauchnitz, 1862. ("Copyright edition".) Unabridged text. On spine: *Margaret Maitland* / Oliphant. Author nowhere else named.
9. New ed. 1 vol. London: Weldon & Co., 1876. (Parlour Library.) (E Cat. Sadleir.)

Merkland

10. First ed. *Merkland. / A Story / of Scottish Life / By / The Author of / Passages in the Life of Mrs Margaret Maitland* // 3 vols. London: Henry Colburn, 1850. (Dated 1851, but in fact published late in 1850.)
11. Reprint of first ed. 3 vols. Colburn, 1851. (NLS)
12. American ed. Title: *Merkland; or, Self Sacrifice*. 1 vol. NY: Stringer and Townsend, 1854.
13. New ed. 1 vol. London: Thomas Hodgson, 1855. (Parlour Library, no. 129.) Slightly abridged.
14. New American ed. Title: *Self-Sacrifice*. 1 vol. Philadelphia: T.B. Peterson & Brothers, n.d. (mid-1860s).

Caleb Field

15. First ed. *Caleb Field. / A Tale of the Puritans / By the Author of / Passages in the Life of Mrs Margaret Maitland, / Merkland &c. / Heaven doth with us, as we with torches do; / Not light them for ourselves: for if our virtues / Did not go forth of us, 'twere all alike / As if we had them not. Spirits are not finely touched / But to fine issues: nor nature never lends / The smallest scruple of her excellence, / But, like a thrifty goddess, she determines / Herself the glory of a creditor, / Both thanks and use. —MEASURE FOR MEASURE. //* (Dedicated to Robert Barbour of Manchester.) 1 vol. London: Henry Colburn, 1851.
16. American ed. 1 vol. NY: Harper and Brothers, 1851.
17. New ed. 1 vol. Colburn, 1852.

18. New ed. 1 vol. Chapman and Hall, n.d. (early 1860s). (Select Library of Fiction, no. 36.) Included with *Caleb Field, Orphans*. (See item 71.) (Information from a later volume in the Select Library of Fiction.)

19. New ed. Included in *Heart and Cross and other Stories*. 1 vol. Chapman and Hall, 1876. (Select Library of Fiction, no. 323. Three stories: *Heart and Cross*, *Caleb Field*, *Orphans*. For *Heart and Cross* see item 105.)

20. New ed. In *Heart and Cross and other Stories*. 1 vol. Ward, Lock & Co., n.d. (1880s). Evidently identical with item 19.

John Drayton

21. First ed. *John Drayton; / Being / A History of the Early Life and Development / of / A Liverpool Engineer. / Every man for himself, and God for us all.* // 2 vols. London: Richard Bentley, August 1851.

22. New ed. 2 vols. Bentley, Nov. 1851. Includes a short preface.

23. New ed. 1 vol. Bentley, Oct. 1853. Apparently this edition was published in two forms: as no.15 in the Railway Library; and in a more elegant style. The Central Library, Manchester, has a copy of this edition; but it is not the Railway Library version.

Adam Graeme

24. First ed. *Memoirs and Resolutions /of / Adam Graeme , / of Mossgray. / Including Some Chronicles of the Borough of Fendie . / By the Author of / Passages in the Life of Mrs Margaret Maitland, / Merkland and Caleb Field. / "So he bore without abuse / The grand old name of gentleman."* / TENNYSON// 3 vols. London: Henry Colburn, 1852.

25. New ed. 3 vols. Colburn, 1852.

26. New ed. 3 vols. Hurst and Blackett, Successors to Henry Colburn, 1853 or 1854.

27. Cheap ed. 1 vol. Hurst and Blackett's Standard Library VI, 1859 and 1860 (and probably subsequent reprints).

28. German ed. 2 vols. (Asher's Collection of English Authors, British and American.) Berlin: Asher & Co., 1872. (NU Cat.)

29. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat.)

The Melvilles

30. First ed. *The / Melvilles. / By the Author of / John Drayton.* // 3 vols. London: Richard Bentley, Apr. 1852.

Katie Stewart

31. Serialized in *Blackwood's Magazine*, July to Nov. 1852.

32. First American ed. 1 vol. NY: Harper & Brothers, 1852. "From *Blackwood's Magazine*".

33. First British ed. *Katie Stewart / A True Story.* // 1 vol. Edinburgh and London: William Blackwood & Sons, 1853. (Dedicated to the author's mother.) Frontispiece, and drawing on title page. Published Christmas, 1852, but dated 1853.

34. New ("Second") ed. 1 vol. Blackwood, 1855. More or less identical with first ed.

35. New ed. 1 vol. Blackwood, 1875.

36. New ed. "Illustrated boards". 1 vol. Blackwood, c. 1890. (Ad. supp. dated 1890.)

37. New ed. Included in *Katie Stewart and Other Tales*. 1 vol. Blackwood, Sep. 1892. The other tales are *John Rintoul* and "A Railway Junction". See below, items 662 and 682.

Harry Muir

38. First ed. *Harry Muir*. / *A Story of Scottish Life*. / By the Author of / *Passages in the Life of Mrs Margaret Maitland*, / *Merkland*, *Adam Graeme*, &c. / God pardon thee! yet let me wonder, Harry, / At thy affections. . . . / The hope and expectation of thy time / Is ruined; and the soul of every man, / Prophetically, does forethink thy fall. KING HENRY IV. // 3 vols. London: Hurst and Blackett, 1853.

39. New ed.—or reprint. 3 vols. Hurst and Blackett, 1853.

40. American ed. 1 vol. NY: D. Appleton, 1853.

41. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., 1876. (The Select Library of Fiction, no. 317.)

42. New ed. 1 vol. Ward, Lock, n.d. (1880s).

Ailieford

43. First ed. *Ailieford*. / *A Family History* / By / The Author of *John Drayton* / JAQUES It is a melancholy of mine own, compounded of many simples, / extracted from many objects, and, indeed, the sundry contemplation of my / travels, in which my often rumination wraps me in a most humorous sadness. / ROSALIND A traveller! By my faith, you have great reason to be sad: / I fear, you have sold your own lands, to see other men's; then, to have seen / much, and to have nothing, is to have rich eyes and poor hands. / JAQUES Yes, I have gained my experience—AS YOU LIKE IT. // 3 vols. London: Hurst and Blackett, 1853.

44. American ed. 1 vol. NY: Stringer and Townsend, 1855. (NU Cat.)

45. New American ed. Title: *The Lost Love*. 1 vol. Philadelphia: T.B. Peterson & Bros, n.d. (1865?). (Information from the Library Company of Philadelphia.)

The Quiet Heart

46. Serialized in *Blackwood's Magazine*, Dec. 1853 to May 1854.

47. First ed. *The / Quiet Heart* / By the / Author of *Katie Stewart* // 1 vol. Edinburgh and London: William Blackwood & Sons, 1854.

48. "Second edition". 1 vol. Blackwood, 1854. BL has a copy of this edition, and details of the title page for item 47 are taken from it.

49. American ed. 1 vol. NY: Harper & Brothers, 1854.

Magdalen Hepburn

50. First ed. *Magdalen Hepburn*. / *A Story /of/ The Scottish Reformation*. / By the Author of / *Passages in the Life of Mrs Margaret Maitland*, / *Adam Graeme*, &c. / "Things now / That bear a weighty and a serious brow, / Sad, high, and working, full of state and woe, / Such noble scenes as draw the eye to flow/We now present. Those that can pity, here / May, if they think it well, let fall a tear; / The subject will deserve it. Such, as give / Their money out of hope, they may believe, / May here find truth too— / - / Therefore as you are known / The first and happiest hearers of the town, / Be sad, as we would make you: Think you see / The very persons of our noble story, / As they were living." / PROLOGUE TO KING HENRY VIII. // 3 vols. London: Hurst and Blackett, 1854.

51. American ed. 1 vol. NY: Riker, Thorne & Co., 1854.

52. New ed. 1 vol. Chapman and Hall, 1876. (Select Library of Fiction, no. 333.)

53. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s?) (Presumably identical with item 52.)

53a. New ed. 1 vol. Glasgow: Grand Colosseum Warehouse Co., n.d. (1890s?). (Identical in style with Chapman and Hall/Ward, Lock publications. Evidently the Grand Colosseum Warehouse was acting as a book club or lending library and printed its own name on what was otherwise a Chapman and Hall/Ward, Lock edition. See item 93, *Lucy Crofton*. No doubt the Warehouse published other MOWO novels as well, perhaps the whole Chapman and Hall/Ward, Lock series.)

Zaidee

54. Serialized in *Blackwood's Magazine*, Dec. 1854 to Dec. 1855. This serial was reprinted in America, in *Littell's Living Age* of Boston, Massachusetts, 10 February 1855 to 5 January 1856. It was one of many reprints by this periodical of fiction by Mrs Oliphant from British periodicals. There is little point in reprinting details in the main bibliography (except where *Littell's Living Age* secured publication of an Oliphant story in advance of British serialization); but a complete list of Oliphant works of fiction in *LLA* will be found in Appendix C. This reference to the *LLA* serialization of *Zaidee* is included in view of item 56.

55. First ed. *Zaidee / A Romance / By / Margaret Oliphant. // 3 vols.* Edinburgh and London: William Blackwood & Sons, 1856. Published December 1855, but dated 1856.

56. First American ed. 1 vol. Boston: J.P. Jewett & Co., 1856.

Lilliesleaf

57. First ed. *Lilliesleaf: / Being a Concluding Series / of Passages In the Life of / Mrs Margaret Maitland, / of Sunnyside / Written by Herself. // 3 vols.* London: Hurst and Blackett, 1855.

58. New ed. 3 vols. Hurst and Blackett, 1856.

59. Cheaper ed. 1 vol. Hurst and Blackett, 1858 or 1859.

60. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., n.d. (1876). (The Select Library of Fiction, no. 336.) The title appears as: *Lilliesleaf: /or / Passages in the Life of / Mrs Margaret Maitland, / of Sunnyside / By Mrs Oliphant.*

61. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s). No doubt a simple reprint of item 60.

Christian Melville

62. First ed. *Christian Melville / By the / Author of Matthew [sic] Paxton / There he stands in the foul weather, / The foolish, fond Old Year / Crown'd with wild flowers and with heather, / Like weak, despised Lear, / A King—a King!—LONGFELLOW // 1 vol.* London: David Bogue, 1856. Frontispiece. Published December 1855, but dated 1856. *Mathew Paxton*, by William Wilson, MOWO's brother, was published by Hurst and Blackett in 1854. But *Christian Melville* is undoubtedly by MOWO. See Appendix D.

63. New ed. 1 vol. George Routledge & Sons, 1873. Apparently republished as a children's book. (BL)

The Athelings

64. Serialized in *Blackwood's Magazine* from June 1856 to June 1857.

65. First ed. *The Athelings /or / The Three Gifts* / By Margaret Oliphant / I' the cave wherein they bow, their thoughts do hit / The roofs of palaces; and nature prompts them, / In simple and low things, to prince it much / Beyond the trick of others. CYMBELINE // 3 vols. Edinburgh and London: William Blackwood & Sons, 1857.

66. American ed. 1 vol. NY: Harper 6 Brothers, 1857.

The Days of My Life

67. First ed. *The Days of My Life. / An Autobiography* / By / The Author of / *Margaret Maitland, Lilliesleaf* / &c. &c. // 3 vols. London: Hurst and Blackett, 1857.

68. American ed. 1 vol. Harper, 1857.

69. New ed. 1 vol. Chapman and Hall, 1876. (The Select Library of Fiction, no.316.)

70. New ed. 1 vol. Ward, Lock & Co., n.d. (after 1889). (No doubt a reprint of item 69.) (Sadleir)

Orphans

71. First ed. *Orphans. / A Chapter in Life* / By / The Author of / *Margaret Maitland, Lilliesleaf*, / *The Days of My Life* / &c. &c. // 1 vol. London: Hurst and Blackett, 1858. (E Cat: 1857.) E Cat is correct. Published November 1857, but dated 1858.

72. Cheap ed. 1 vol. Hurst and Blackett, 1860.

73. New ed. 1 vol. Hurst and Blackett, 1863. Reprinted by Chapman and Hall in 1860s, with *Caleb Field*. See above, item 18.

Reprinted by Chapman and Hall in 1876 in *Heart and Cross and Other Stories*. See above, item 19.

Reprinted by Ward, Lock in 1880s in *Heart and Cross and Other Stories*. See above, item 20.

The Laird of Norlaw

74. First ed. *The Laird of Norlaw / A Scottish Story.* / By / The Author of / *Margaret Maitland, Lilliesleaf, Orphans, / The Days of My Life* / &c. &c. // 3 vols. London: Hurst and Blackett, 1858.

75. American ed. 1 vol. Harper, 1859.

76. New ed. 1 vol. Hurst and Blackett, n.d. (1861). (Standard Library XV.) Probably reprinted in 1870s.

77. German ed. "Copyright edition". 2 vols. Berlin: A. Asher & Co., 1872. (NU Cat.)

78. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat.)

79. New ed. 1 vol. Hurst and Blackett, July 1913. (E Cat.)

Agnes Hopetoun's Schools and Holidays

80. First ed. *Agnes Hopetoun's / Schools and Holidays / The / Experiences of a Little Girl* / By Mrs Oliphant / Author of *Katie Stewart* // 1 vol. London: Macmillan & Co., 1859. Published November 1858, but dated 1859.

81. American ed. 1 vol. Boston: Gould and Lincoln, 1859.

82. New ed. 1 vol. Macmillan, 1862.

- 83. New ed. 1 vol. Macmillan, 1872.
- 84. Illustrated ed. 1 vol. Macmillan, 1874.
- 85. Cheaper ed. 1 vol. Macmillan, 1880.
- 86. New ed. 1 vol. Macmillan, 1884.
- 87. New illustrated ed. 1 vol. Macmillan, Oct. 1897.

Lucy Crofton

- 88. First ed. *Lucy Crofton*. / By / The Author of / *Margaret Maitland*, *Adam Graeme*, / *The Days of My Life* /&c. &c. // 1 vol. London Hurst and Blackett, 1859. (Published 1859, but dated 1860.) A sequel to *Orphans*.
- 89. American ed. 1 vol. Harper, 1860.
- 90. New ed. 1 vol. Chapman and Hall, 1878. (The Select Library of Fiction, no. 377.)
- 91. New ed. 1 vol. Ward, Lock, c. 1885.
- 92. New ed. Reprint of item 91? 1 vol. Ward, Lock, n.d. (after 1889). (Sadleir)
- 93. New ed. 1 vol. Glasgow: Grand Colosseum Warehouse Co., n.d. (1890s?) (NU Cat) The Grand Colosseum Warehouse Co. is described in the Glasgow Post Office Directories as a firm of milliners, mantle makers, costumiers and straw hat manufacturers. They first appear in the 1894/5 Directory and survived until 1933/4. Why they published an edition of *Lucy Crofton* and whether they published other novels it is impossible to say. (See item 53a.)

The House on the Moor

- 94. First ed. *The House on the Moor* / By / The Author of / *Margaret Maitland*, *Adam Graeme*, / *The Laird of Nor law* / etc. etc. // 3 vols. London: Hurst and Blackett, 1861. (E Cat: 1860.) E Cat is correct. Published December 1860, but dated 1861.
- 95. New ed.—or reprint of item 94. 3 vols. Hurst and Blackett, 1861.
- 96. American ed. 1 vol. Harper, 1861.
- 97. New ed. 1 vol. Chapman and Hall, 1876. (The Select Library of Fiction, no. 334.)
- 98. New ed. 1 vol. Hurst and Blackett, Aug. 1912. (E Cat)

The Last of the Mortimers

- 99. First ed. *The Last of the Mortimers* / *A Story in Two Voices* / By the Author of / *Margaret Maitland*, *Adam Graeme*, / *The House on the Moor*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1862. Published December 1861, but dated 1862.
- 100. American ed. 1 vol. Harper, 1862.
- 101. Tauchnitz ed. 2 vols. Leipzig: Bernhard Tauchnitz, 1862.
- 102. New ed. 1 vol. Chapman and Hall, 1875. (Select Library of Fiction, no. 277.)

103. New ed. 1 vol. Chapman and Hall, 1878. (NU Cat) No doubt a reprint of item 102.

104. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s?) No doubt a reprint of item 102.

Heart and Cross

105. First ed. *Heart and Cross* / By / The Author of / *Margaret Maitland, Adam Graeme, / The Last of the Mortimers, / The Laird of Norlaw* / &c.&c. // 1 vol. London: Hurst and Blackett, 1863. A sequel to *Orphans* and *Lucy Crofton*.

106. American ed. 1 vol. NY: J.G. Gregory, 1863.

Reprinted by Chapman and Hall, and by Ward, Lock in 1876 and in 1880s in *Heart and Cross and Other Stories*. See above, items 19 and 20.

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THE CHRONICLES OF CARLINGFORD

Items 107-156b

107. "The Executor", published in *Blackwood's Magazine*, May 1861. Not republished in Britain. But see items 110, 111 and 114.

The Rector; and The Doctor's Family

108. "The Rector", published in *Blackwood's Magazine*, Sept. 1861.

109. *The Doctor's Family*, serialized in *Blackwood's Magazine*, Oct. 1861 to Jan. 1862.

110. American ed. Title: *The Chronicles of Carlingford*. 1 vol. Boston: Littell, Son & Co., n.d. (1862?). "From *Littell's Living Age*". Includes "The Executor"; cf. item 114.

111. Another American ed. Title: *The Chronicles of Carlingford*. 1 vol. Harper, 1863. Undoubtedly includes "The Executor"; cf. item 114.

112. First British ed. *The Rector / and / The Doctor's Family* / Originally published in *Blackwood's Magazine* // 1 vol. Edinburgh and London: William Blackwood & Sons, 1863. Published June 1863, i.e. after *Salem Chapel* (item 124).

113. New ed. 1 vol. Blackwood, 1863.

114. New American ed. Title: *The Chronicles of Carlingford*. 1 vol. Harper, 1863. Contents: "The Executor"; "The Rector"; *The Doctor's Family*; *Salem Chapel*.

115. New ed. 1 vol. Blackwood, 1865 (and 1866?).

115a A French adaptation of *The Doctor's Family*, included in *Sandra Belloni etc*, par E.D. Forgues (Paris: Hachette, 1866). (*La Famille du Docteur*, pp 286-355.)

116. New ed. 1 vol. Blackwood, 1869. (Blackwood's Standard Novels.)

117. New ed. 1 vol. Blackwood, 1870.

118. Tauchnitz ed. 1 vol. Leipzig: Bernhard Tauchnitz, 1870.

119. New ed. 1 vol. Blackwood, c. 1890. (Ad supp.)
120. New ed. In a collected *Chronicles of Carlingford* in three volumes. 1 vol.: *The Doctor's Family* with *Salem Chapel*. 1 vol.: "The Rector" with *The Perpetual Curate*. Blackwood, Nov. 1894. See item 152 below.
121. Reprint (or new ed.) of item 120. Blackwood, August 1897. See item 153 below.
122. New ed. Reprint of first edition. 1 vol. NY and London: Garland Publishing Inc., 1975. No. 89 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.
- 122a New ed. 1 vol. Oxford: OUP (The World's Classics), 1986. Title: *The Doctor's Family and other Stories*. Preface and Notes by Merryn Williams. (Includes "The Executor", which thus appears in book form, in Britain, for the first time.)
- 122b New ed. 1 vol. London: Virago Press, August 1986. Preface by Penelope Fitzgerald.

Salem Chapel

123. Serialized in *Blackwood's Magazine*, Feb. 1862 to Jan. 1863.
124. First ed. *Salem Chapel* / Originally Published in *Blackwood's Magazine* // 2 vols. Edinburgh and London: William Blackwood & Sons, 1863. Published January 20, 1863. First American ed. See item 114.
125. New ed. 1 vol. Blackwood, 1863.
126. New ed. 1 vol. Blackwood, 1865 (and 1866?).
127. Cheaper ed. 1 vol. Blackwood, 1869.
128. Tauchnitz ed. 2 vols. 1870.
129. New ed. 1 vol. Blackwood, 1873.
- 129a. New ed. 1 vol. Edinburgh: Blackwood (Blackwood's Standard Novels), 1881. Concurrent with the second series of *Tales from Blackwood*. (Information from a secondhand book-dealer's catalogue.)
130. New ed. 1 vol. Blackwood, c. 1890. (Ad supp.) New ed. In collected *Chronicles of Carlingford*. See items 120 and 121.
131. New ed. 1 vol. J.M. Dent, Sept. 1907. (Everyman's Library, with preface by W. Robertson Nicoll.) This edition apparently reprinted in 1911.
132. New ed. 1 vol. Dundee: John Leng and Co., May 1908. (E Cat). This edition is identical with the Nelson edition, item 133, including frontispiece. Ad supp of Nelson books included. Evidently John Leng was a subsidiary of Nelson. It might be that Nelson originally published the book in 1908, simultaneously with the Leng edition, and that the 1914 edition, item 133, was a reprint of this. cf. item 335a below.
133. New ed. 1 vol. Nelson, Apr. 1914. (Nelson Sixpenny Classics, no. 144.) Frontispiece.
134. New ed. Reprint of first ed. 2 vols in one. NY and London: Garland Publishing Inc., 1975. No. 58 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.
- 134a. New ed. 1 vol. London: Virago Press, August 1986. Preface by Penelope Fitzgerald.

The Perpetual Curate

135. Serialized in *Blackwood's Magazine*, June 1863 to Sept. 1864 (omitting Apr. 1864).
136. First ed. *The / Perpetual Curate / By the / Author of Salem Chapel*, etc. (Dedicated, in Italian, to "Padrona Mia" and "Sorella Carissima"—Mrs Tulloch and Mrs Geddie Macpherson.) // 3 vols. Edinburgh and London: William Blackwood & Sons, 1864.
137. First American ed. 1 vol. Harper, 1865.
138. New ed. 1 vol. Blackwood, 1865 (and 1866?).
139. New ed. 1 vol. Blackwood, 1869.
140. Tauchnitz ed. 2 vols. 1870.
141. New ed. 1 vol. Blackwood, c. 1890. (Ad supp) New ed. In collected *Chronicles of Carlingford* . See items 120 and 121.
142. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1976. No. 90 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.
- 142a. New ed. 1 vol. London: Virago Press, February 1987. Preface by Penelope Fitzgerald.

Miss Marjoribanks

143. Serialized in *Blackwood's Magazine*, Feb. 1865 to May 1866 (omitting Jan. 1866). (Much later this was serialized in *Manchester Weekly Times* Supplement, 23 Oct. 1875 to 25 Mar. 1876. Information from Alan John.)
144. First ed. *Miss Marjoribanks / By the / Author of Salem Chapel*, etc. // 3 vols. Edinburgh and London: William Blackwood & Sons, 1866.
145. First American ed. 1 vol. Boston: Littell and Gay, n.d. (1866). "From *Littell's Living Age*".
146. New ed. 1 vol. Blackwood, 1866.
147. New American ed. 1 vol. NY: Harper, 1867 (1866 on spine). (Library of Select Novels, no. 268.) (NU Cat)
148. Cheaper ed. 1 vol. Blackwood, 1869.
149. Tauchnitz ed. 2 vols. 1869.
150. New American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 47, no.959.)
151. New ed. 1 vol. Blackwood, c. 1890. (Ad supp)
152. New ed. In a collected *Chronicles of Carlingford* . 1 vol. Blackwood, Nov. 1894. (Not listed in E Cat. But it must have been published to complete the three volumes of the *Chronicles* . cf. item 120.)
153. Reprint (or new ed.) of 152. Blackwood, Aug. 1897. (cf. item 121.)
154. New ed. 1 vol. Collins, Nov. 1908. (Collins' Pocket Classics.) Illustrated.
155. New ed. 1 vol. Chatto and Windus, the Zodiac Press, 1969. (Preface by Mrs Q.D. Leavis.)

156. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1976. No. 91 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

156a. New ed. 1 vol. London: Virago Press, August 1988. Preface by Penelope Fitzgerald.

156b. New ed: Harmondsworth, London: Penguin Books, edited with an Introduction and notes by Elisabeth Jay, 1998.

Phoebe, Junior

See below, items 288 to 295b.

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A Son of the Soil

157. Serialized in *Macmillan's Magazine*, Nov. 1863 to Apr. 1865.

158. First American ed. 1 vol. Harper, 1865.

159. First British ed. *A / Son of the Soil*. // 2 vols. London: Macmillan & Co., 1866.

160. New ed. 1 vol. Macmillan, 1871.

161. New ed. 1 vol. Macmillan, 1872.

162. New ed. 1 vol. Macmillan, 1877.

163. New ed. 1 vol. Macmillan, 1883.

164. New ed. 1 vol. Macmillan, 1886.

165. New ed. 1 vol. Macmillan, June 1894. (E Cat) No doubt Mrs Oliphant was acknowledged as author from the 1871 edition.

Agnes

166. First ed. *Agnes*. / By / Mrs Oliphant, / Author of *The Life of Edward Irving* etc. etc. // (Dedicated to Ellen Blackett, wife of the publisher of *Agnes*.) 3 vols. London: Hurst and Blackett, 1865. (Published 1865, but dated 1866.)

167. Tauchnitz ed. 2 vols. 1865.

168. First American ed. 1 vol. Harper, 1866.

169. New ed. 1 vol. Hurst and Blackett, n.d. (E Cat: 1867; BL Cat: 1868) (Hurst and Blackett's Standard Library, no. XXXV.) Revised and abridged. (This edition probably reprinted 1870s.)

170. New ed. 1 vol. Hurst and Blackett, July 1897.

171. New ed. 1 vol. Hurst and Blackett's Sevenpenny Copyright Novels, n.d. (June 1912, E Cat). Extensively abridged. Frontispiece.

Madonna Mary

172. Serialized in *Good Words*, Jan. to Dec. 1866.
173. First ed. *Madonna Mary*. / By / Mrs Oliphant, / Author of / *The Life of Edward Irving*, / *Agnes* etc. // 3 vols. London: Hurst and Blackett, Dec. 1866. (Published 1866, but dated 1867.)
174. American ed. 1 vol. Boston: Littell, Son and Co., Dec. 1866. (Dated 1867, NU Cat.) "From *Littell's Living Age*".
175. Almost simultaneous American ed. 1 vol. Harper, 1866. (Library of Select Novels, no. 282.)
176. Tauchnitz ed. 2 vols. 1867.
177. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 296.)
178. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., 1880. Reprint of item 177. The name of Chapman and Hall appears on title page, but Ward, Lock on spine and on publisher's list.
179. New ed. 1 vol. Ward, Lock, n.d. (after 1889). Reprint of items 177 and 178.

Brownlows

180. Serialized in *Blackwood's Magazine*, Jan. 1867 to Feb. 1868.
181. First ed. *Brownlows* / By / Mrs Oliphant, / Author of *Chronicles of Carlingford* etc. // 3 vols. Edinburgh and London: William Blackwood & Sons, 1868.
182. First American ed. 1 vol. Boston: Littell and Gay, Mar. 1868. (Tales of the Living Age.) "Republished from *Littell's Living Age*."
183. Another American ed. 1 vol. Harper, 1868. (Library of Select Novels, no. 310.)
184. New ed. Incorrectly titled *The Brownlows* . 1 vol. London: Everett & Co., Ltd., n.d. (Nov. 1912, E Cat). (Everett's Sevenpenny Library.) Frontispiece.

The Minister's Wife

185. First ed. *The Minister's Wife*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford* , / *Salem Chapel*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1869.
186. First American ed. 1 vol. Harper, 1869. (Library of Select Novels, no. 330.)
187. Tauchnitz ed. 2 vols. 1869.
188. New ed. 1 vol. George Newnes, Aug. 1913. (E Cat)
189. New ed. 1 vol. Everett, 1913. (Everett's Sevenpenny Library.) Frontispiece. Abridged. The Newnes edition was also priced at seven pence; perhaps Newnes and Everett shared the same edition.
- 189a. Reprint of item 189, 1915. (Information from a secondhand book-dealer's catalogue.)

The Three Brothers

190. Serialized in *St Paul's* (afterwards *St Paul's Magazine*) from June 1869 to Sept. 1870.
191. Simultaneously serialized in *Appleton's Journal* (NY) from 12 June 1869 to 24 Sept. 1870.

192. First British ed. *The Three Brothers*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *Salem Chapel*, / *The Minister's Wife*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1870.

193. First American ed. 1 vol. NY: D. Appleton & Co., Sept. 1870. Illustrated.

John: A Love Story

194. Serialized in *Blackwood's Magazine*, Nov. 1869 to July 1870.

195. First ed. *John. / A Love Story* / By / Mrs Oliphant, / Author of *Chronicles of Carlingford* etc. // 2 vols. Edinburgh and London: William Blackwood & Sons, 1870.

196. First American ed. 1 vol. Harper, 1870.

197. New ed. 1 vol. Blackwood's Standard Novels, n.d. (1875, E Cat).

198. New ed. 1 vol. Blackwood, 1890s. Reprint of item 197?

Squire Arden

199. Serialized in *The Star* (*Glasgow Evening Post*), 13 June to 26 Sept. 1870.

200. First ed. *Squire Arden*. / By / Mrs Oliphant, / Author of *Chronicles of Carlingford*, / *Salem Chapel*, *The Minister's Wife*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1871.

201. First American ed. 1 vol. Harper, 1874.

202. New ed. 1 vol. Chapman and Hall, 1875. (Select Library of Fiction, no. 280.)

203. New ed. 1 vol. Chapman and Hall, 1880.

204. New ed. 1 vol. Ward, Lock, n.d. (Evidently identical with the Chapman and Hall edition.)

At His Gates

205. Serialized in *Good Words*, Jan. to Dec. 1872.

206. Simultaneously serialized in *Scribner's Monthly* (NY), Jan. to Dec. 1872.

207. First ed. *At His Gates / A Novel* / By / Mrs Oliphant, Author of / *Chronicles of Carlingford* etc. etc. // 3 vols. London: Tinsley Brothers, 1872.

208. First American ed. 1 vol. NY: Scribner, Armstrong, 1873.

209. New ed. 1 vol. Tinsley, 1873.

210. New ed. 1 vol. Ward, Lock, 1873/1874. (Select Library of Fiction, no. 159.) No evidence for the existence of this edition, but if it is number 159 in the Select Library it must have been published at this date. *May*, number 271 in the Library, was published in 1875. (See below, item 231.) Item 212 will be a reprint of this.

211. New ed. 1 vol. George Routledge, 1875. (Routledge's Railway Library, no. 665.)

212. New ed. 1 vol. Ward, Lock, 1885 or 1886.

213. New ed. 1 vol. Ward, Lock, 1888.

The Two Marys and Grove Road, Hampstead

214. *The Two Marys*, serialized in *Macmillan's Magazine*, Sept., Nov., Dec. 1872, Jan. 1873.
215. *No. 3, Grove Road, Hampstead*, published in *Good Cheer*, the Christmas number of *Good Words*, 1880.
216. American ed. of *No. 3, Grove Road, Hampstead*. 1 vol. NY: George Munro, 1880. (The Seaside Library, vol. 43, no. 875.)
217. First ed. of *The Two Marys and Grove Road, Hampstead* (as now retitled). *The Two Marys* / By / Mrs Oliphant / Author of *The Chronicles of Carlingford, The Wizard's Son, / The Prodigals* etc. // 1 vol. London: Methuen & Co., May 1896. Although *Grove Road, Hampstead* is longer than *The Two Marys* it is not named on the title-page. Only parts one and two of *The Two Marys*, "My Own Story" and "Her Story", were printed.
218. New ed. 1 vol. Methuen, 1897.
219. Cheap ed. 1 vol. Methuen, June 1905.
- The next three items (and perhaps also the previous item) contain only *The Two Marys*. As in 217 only parts one and two were included.
220. New ed. 1 vol. Methuen, May 1906.
221. New ed. 1 vol. Methuen, Sept. 1907.
222. New ed. 1 vol. "Issued in cheap form". Methuen, 1918.

222a *The Two Marys (complete)* 1872, Delhi, India, Gyan Books, 2016.

This is evidently the first time all four parts of *The Two Marys* have been published in book form. Gyan Books have recently published most of Oliphant's works. This one must be listed, because it is innovative, but no others need be mentioned, except for four listed in the endnote after item 723. Information from Joan Richardson. Compare item 697b.

Ombra

223. First ed. *Ombra*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford, Salem Chapel, / The Minister's Wife / &c. &c. / Simon* —. . . "Your tale, my friend / Is made from nothing, and of nothing spun— / Foam on the ocean, hoar-frost on the grass, / The gossamer threads that sparkle in the sun / Patterned with morning dew—things that are born / And die, are come and gone, blossom and fade / Ere day mature has drawn one sober breath." / *Philip* — "'Tis so; and so is life; and so is youth; / Foam, frost and dew; what would you? Maidens call / That filmy gossamer the Virgin's threads / And virgins' lives are woven of threads like those. / *The Two Poor Maidens*. // (Dedicated to the memory of "HB and EB"—Henry and Ellen Blackett.) 3 vols. London: Hurst and Blackett, 1872.
224. First American ed. 1 vol. Harper, 1872.
225. Tauchnitz ed. 2 vols. 1872.
226. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 285.)
227. New ed. 1 vol. Ward, Lock, n.d. (1880s?). (Probably identical with previous item.)

May

228. First ed. *May*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *The Minister's Wife*, *Ombra* / &c. &c. / *Maggio* / non ha paraggio. // (Dedicated to the Captain and members of the Royal and Ancient Golf Club of St Andrews.) 3 vols. London: Hurst and Blackett, 1873.

229. First American ed. 1 vol. NY: Scribner, Armstrong, 1873.

230. Tauchnitz ed. 2 vols. 1873.

231. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 271.)

232. New ed. 1 vol. Ward, Lock, n.d. (1880s?). (Probably identical with previous item.)

Innocent

233. Serialized in *The Graphic*, 4 Jan. to 28 June 1873.

234. First ed. *Innocent: / A Tale of Modern Life*. / By Mrs Oliphant, / Author of *The Chronicles of Carlingford* / etc. etc. // 3 vols. London: Sampson Low, Marston. Low & Searle, 1873.

235. First American ed. 1 vol. Harper, 1873.

236. Tauchnitz ed. 2 vols. 1873.

237. New ed. 3 vols. Sampson Low, 1873.

238. New ed. 1 vol. Sampson Low, 1874.

239. "Fourth ed.". 1 vol. Sampson Low, 1874. Illustrated.

239a. "New and cheaper edition". 1 vol. Sampson Low, 1888.

240. New ed. 1 vol. Sampson Low, June 1892. (E Cat)

241. New ed. 1 vol. London: Richard Edward King & Co., n.d. (1900s?).

The Story of Valentine and his Brother

242. Serialized in *Blackwood's Magazine*, Jan. 1874 to Feb. 1875.

243. First ed. *The / Story of Valentine / And his Brother* / By / Mrs Oliphant / Author of *Chronicles of Carlingford* etc. // (Epigraph facing title page: "I lost my children: / If these be they, I know not how to wish / A pair of worthier sons." /— *Cymbeline*.) (Dedicated to her sons and her nephew.) 3 vols. Edinburgh and London: William Blackwood & Sons, 1875.

244. First American ed. 1 vol. Harper, 1875.

245. Tauchnitz ed. 2 vols. 1875.

246. New ed. 1 vol. Blackwood, 1876. (E Cat, 1875.)

247. New ed. 1 vol. Blackwood, Sept. 1892.

248. New ed. 1 vol. Blackwood, 1897.

A Rose in June

249. Serialized in *Cornhill Magazine*, Mar. to Aug. 1874.
250. First American ed. 1 vol. Boston: J.R. Osgood, 1874. "From advanced sheets." Illustrated by George du Maurier.
251. First British ed. *A Rose in June*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *Ombra*, *May* / &c. &c. / "Rose, thou hast thorns", said I, / "That prick who toucheth thee." / "Yea, passer-by, / The unwary hand that plucks at me. / But I, although to sweetness born, / Whene'er the wild wind blows", / (Thus breathed the Rose) / "Feel in my heart the angry thorn." / SONG. // 2 vols. London: Hurst and Blackett, 1874.
252. Tauchnitz ed. 1 vol. 1874.
253. New ed. 1 vol. Hurst and Blackett's Standard Library XLVI, 1875.
254. Reprint of item 253. Hurst and Blackett, n.d. (1880s).
255. French translation. *Rose de Juin*, traduit de l'anglais par Mme Marie Cartier. 1 vol. Paris: Firmin-Didot, 1889. (BN Cat)
256. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat)

For Love and Life

257. First ed. *For Love and Life*. / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / *Ombra*, *May* / &c. &c. / "The device on his shield was a young oak tree pulled up by the roots, / with the Spanish word Desdichado, signifying Disinherited." // 3 vols. London: Hurst and Blackett, 1874. A sequel to *Squire Arden*.
258. Tauchnitz ed. 2 vols. 1874.
259. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 276.)
260. First American ed. 1 vol. NY: George Munro, 1879. (Seaside Library, vol. 25, no. 497.)
261. "Fourth edition". 1 vol. Chapman and Hall; and Ward, Lock, 1880. Chapman and Hall on title page; Ward, Lock on spine. As this is described as the fourth edition there is one edition—or printing—which remains untraced. It is not likely to have intervened between the 1875 and 1880 editions; perhaps it was simply a reprint of the First Edition, in three vols.
- 262.. New ed. 1 vol. Ward, Lock, 1886.

Whiteladies

263. Serialized in *Good Words*, Jan. to Dec. 1875.
264. First ed. *Whiteladies* / By Mrs Oliphant, / Author of *Chronicles of Carlingford*, *Three Brothers* etc. etc. // 3 vols. London: Tinsley Brothers, 1875.
265. New ed. 3 vols. Tinsley, 1875. No doubt a straight reprint of 264.
266. First American ed. 1 vol. NY: H. Holt & Co., 1875. (Leisure Hour Series.)
267. Tauchnitz ed. 2 vols. 1875.
268. New ed. 1 vol. Chatto and Windus, 1876. Twelve illustrations by A. Hopkins and H. Woods.

269. Reprint of 268, at a lower price, 1879. (E Cat) (Alternatively, both 268 and 269 were published at two prices.)

270. New ed. 1 vol. Chatto, n.d. (1881?). (Piccadilly Novel Series.) (Ad supp)

271. New ed. 1 vol. Chatto, n.d. (1898). (NU Cat, Sadleir)

272. New ed. 1 vol. Chatto, Mar. 1904. Illustrated. (E Cat)

The Curate in Charge

273. Serialized in *Macmillan's Magazine*, Aug. 1875 to Jan. 1876.

274. First ed. *The / Curate in Charge / By / Mrs Oliphant*. // 2 vols. London: Macmillan & Co., Jan. 1876.

275. Four reprints, called "editions". 2 vols. Macmillan, 1876. (Apparently all printed in January.)

276. First American ed. 1 vol. Harper, 1876.

277. Tauchnitz ed. 1 vol. 1876.

278. New and cheaper ("sixth") ed. 1 vol. Macmillan, 1876.

279. "Seventh edition". 1 vol. Macmillan, 1877.

280. New ed. 1 vol. Macmillan, 1883.

281. New ed. 1 vol. Macmillan, 1884.

282. New ed. 1 vol. Macmillan, 1885.

283. New ed. 1 vol. Macmillan, June 1894. (E Cat)

284. New ed. 1 vol. Macmillan, May 1905. (E Cat)

284a. New ed. 1 vol. London: Alan Sutton, 1987. Preface by Merryn Williams.

An Odd Couple

285. Published in *The Graphic*, Christmas 1875.

286. First ed. 1 vol. Philadelphia: Porter and Coates, 1876. (International Series.)

287. New American ed. 1 vol. NY: George Munro, 1879. (The Seaside Library, vol. 23, no. 452.)

Phoebe, Junior

288. First ed. *Phoebe, Junior . / A Last Chronicle of Carlingford / By / Mrs Oliphant* // 3 vols. London: Hurst and Blackett, 1876.

289. New ed. (or reprint). 3 vols. Hurst and Blackett, 1876.

290. First American ed. 1 vol. Harper, 1876. (Library of Select Novels, no. 468.)

291. Tauchnitz ed. 2 vols. 1876.
292. New ed. 1 vol. Hurst and Blackett, n.d. (1877). (Hurst and Blackett's Standard Library XLVIII.)
293. Reprint of item 292. Hurst and Blackett, 1880s.
294. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat)
295. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1977. No. 92 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.
- 295a. New ed. 1 vol. London: Virago Press, March 1989. Preface by Penelope Fitzgerald.
- 295b. New ed. Peterborough Ont, Broadview Press, edited with an Introduction by Elizabeth Langland, and an anthology of 19th century writings as background to *PJ*, 2002.

Trials and Triumphs

296. *Trials and Triumphs* by Mrs Oliphant. 1 vol. NY: N. Tibbals & Son, 1876. (A Cat) Not listed in NU Cat. Perhaps no copy any longer exists. This is almost certainly an American title for a book published in Britain under another title.

Carità

297. Serialized in *Cornhill Magazine*, June 1876 to Aug. 1877.
298. Also serialized in *Harper's Weekly* (NY), 1 July 1876 to 1 Sept. 1877.
299. First ed. *Carità* / By / Mrs Oliphant, / Author of / *The Chronicles of Carlingford* / etc. etc. // 3 vols. London: Smith, Elder & Co., 1877. Illustrated.
300. New ed., or reprint. 3 vols. Smith, Elder, 1877.
301. First American ed. 1 vol. Harper, 1877. Illustrated. (The Library of Select Novels, no. 492.)
302. Tauchnitz ed. 2 vols. 1877.
303. New ed. 1 vol. Smith, Elder, 1878. Illustrations as in 1877.
304. New ed. 1 vol. Smith, Elder, 1883. Four illustrations.
305. New ed. 1 vol. Smith, Elder, 1885. (E Cat) (This edition, and/or perhaps the previous one, appeared also as no. 40 in the Popular Library of Standard Works.)
306. Cheap ed. 1 vol. John Murray, 1885. Frontispiece. (NU Cat)

Young Musgrave

307. Serialized in *Macmillan's Magazine*, Jan. to Dec. 1877.
308. First ed. *Young Musgrave*. / By / Mrs Oliphant, / Author of *The Curate in Charge*, etc. / "No man can redeem his brother"—Ps. xlix. 7. // (There is also a long epigraph facing the title page. See Appendix A.) 3 vols. London: Macmillan & Co., 1877.
309. American ed. 1 vol. Harper, 1878.

310. Another American ed. 1 vol. NY: George Munro, 1878. (The Seaside Library, vol. 11, no. 210.)
311. Tauchnitz ed. 2 vols. 1878.
312. New ed. 1 vol. Macmillan, 1878.
313. New ed. 1 vol. Macmillan, 1883.
314. New ed. 1 vol. Macmillan, 1886.
315. New ed. 1 vol. Macmillan, July 1894.

Mrs Arthur

316. First ed. *Mrs Arthur*. / By / Mrs Oliphant, / Author of / *The Chronicles of Carlingford* / &c. &c. / "Fie, fie! unknit that threat'ning, unkind brow, / And dart not scornful glances from those eyes. / ---- / A woman mov'd is like a fountain troubled." / TAMING OF THE SHREW. / "He breathed a sigh, and toasted Nancy!" / DIBDIN. // 3 vols. London: Hurst and Blackett, 1877.
317. First American ed. 1 vol. Harper, 1877. (Library of Select Novels, no. 488.)
318. Tauchnitz ed. 2 vols. 1877.
- 319 New ed. 1 vol. George Routledge, Sept. 1891.

Within the Precincts

320. Serialized in *Cornhill Magazine*, Feb. 1878 to Apr. 1879.
321. Like many of Mrs Oliphant's works *Within the Precincts* appeared also in *Littell's Living Age* (Boston, Mass.), but from "Advanced sheets", running from 12 Jan. 1878 to 8 Mar. 1879.
322. First British ed. *Within the Precincts* / By / Mrs Oliphant / Authoress of *The Chronicles of Carlingford* etc. etc. // 3 vols. London: Smith, Elder & Co., 1879. Illustrated.
323. First American ed. 1 vol. Harper, 1879. (The Franklin Square Library, no. 44.)
324. Tauchnitz ed. 3 vols. 1879.
325. New ed. 1 vol. Smith, Elder, 1879. Illustrated.
326. New ed. 1 vol. Smith, Elder, 1883. Illustrated.
327. New ed. 1 vol. Smith, Elder, 1885. Illustrated. (This edition, and/or perhaps the previous one, also appeared as no. 41 in the Popular Library of Standard Works.)

The Primrose Path

328. First ed. *The Primrose Path*. / A Chapter / In the / *Annals of the Kingdom of Fife* / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / &c. &c. // (Epigraph facing title page: "A violet in the youth of primy nature, / Forward, not permanent, sweet, not lasting, / The perfume and suppliance of a minute; / No more." / ----- / —"The primrose path of dalliance." / HAMLET, Act I, Scene III.) (The novel is dedicated to the Moderator of the Church of Scotland.) 3 vols. London: Hurst and Blackett, 1878.
329. American ed. 1 vol. Harper, 1878.

330. Another American ed. 1 vol. NY: George Munro, n.d. (1878). (The Seaside Library, vol. 20, no. 391.)
331. Tauchnitz ed. 2 vols. 1878.
332. New ed. 1 vol. Chatto and Windus, 1886.
333. Cheaper ed. 1 vol. Chatto, 1888.
334. New ed. 1 vol. Chatto, 1892.
335. New ed. 1 vol. Nelson, June 1909. (Nelson's Library, with frontispiece.)
- 335a. New ed. 1 vol. Dundee and London: John Leng and Co., n.d. (1909?). Information from back of a title page dated 1909. (The date 1909 is suggested because Leng published *Salem Chapel* in 1908, and because the Nelson edition, item 335, was published in 1909 and may very well have been simultaneously published by Leng in Dundee. cf. item 132 above.)
336. New ed. 1 vol. Chatto, Aug. 1921. (E Cat)
337. New ed. 1 vol. Chatto, Sept. 1922. (E Cat)

The Greatest Heiress in England

338. First ed. *The Greatest Heiress / In England.* / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / &c. &c. / "A Lady richly left. . . / An unlesioned girl, unschooled, unpractised: / Happy in this, she is not yet so old / But she may learn."— *Merchant of Venice*. // 3 vols. London: Hurst and Blackett, 1879. (Published 1879, but dated 1880.)
339. "Second ed." 3 vols. Hurst and Blackett, 1880. (Roy Lib)
340. First American ed. 1 vol. Harper, 1880.
341. Tauchnitz ed. 2 vols. 1880.
342. New ed. 1 vol. Chatto and Windus, 1886.
343. New ed. 1 vol. Chatto, 1888.
344. New ed. 1 vol. Chatto, 1891.

He That Will Not When He May

345. Serialized in *Macmillan's Magazine*, Nov. 1879 to Nov. 1880.
346. This serial repeated, "from advance sheets", in *Littell's Living Age* (Boston, Mass.), 1 Nov. 1879 to 7 Aug. 1880.
347. First ed. *He That Will Not / When He May* / By / Mrs Oliphant // 3 vols. London: Macmillan & Co., Sept. 1880.
348. Reprint of first ed. 3 vols. Macmillan, Nov. 1880.
349. First American ed. 1 vol. Harper, 1880. (Franklin Square Library, no. 149.)
350. New ed. 1 vol. Macmillan, 1881.

351. Tauchnitz ed. 2 vols. 1881.

352. New ed. 1 vol. Macmillan, 1883.

353. New ed. 1 vol. Macmillan, 1886.

354. Reprint of item 353. 1 vol. Macmillan, 1888.

355. New ed. 1 vol. Macmillan, Feb. 1892.

The Duke's Daughter; and The Fugitives

356. *The Fugitives*, published in *Good Cheer*, the Christmas number of *Good Words*, 1879.

357. American ed. of *The Fugitives*. 1 vol. NY: George Munro, 1879.

358. Another American ed. 1 vol. Harper, 1879. (Franklin Square Library, no. 86.)

(There seems also to have been a British edition, by Isbister & Co., publishers of *Good Words*. It appeared in 1880 or 1881 without MOWO's consent. See Colby, p. 180. But there is no record of the existence of this edition.)

359. *Lady Jane*, serialized in *Good Words*, Jan. to June 1882.

360. American ed. of *Lady Jane*. 1 vol. NY: George Munro, 1882. (Seaside Library, vol. 65, no. 1319.)

361. Another American ed. 1 vol. Harper, 1882. (Franklin Square Library, no. 259.)

362. First British ed. of the two stories (*Lady Jane* being retitled *The Duke's Daughter*). *The Duke's Daughter; / and / The Fugitives / By / Mrs Oliphant*. (Epigraph facing title page: "Lady, you come hither to be married to this count?" / "I do."— *Much Ado About Nothing*.) // (Dedicated to A.W. Kinglake.) 3 vols. Edinburgh and London: William Blackwood & Sons, Mar. 1890. On the spine of all three volumes only *The Duke's Daughter*. And the epigraph, though relevant only to *The Duke's Daughter*, faces the title page of all three volumes.

363. Tauchnitz ed. 1 vol for each story. 1890.

364. German translation. *Die Herzogstochter* , translated by F. Mangold. Stuttgart: J. Engelhorn, 1894. (Engelhorn's allgemeine romanbibliothek 10 Jahrg, bd. 15.) (NU Cat. Not known whether *The Fugitives* was also translated.)

In Trust

365. Serialized in *Fraser's Magazine*, Feb. 1881 to Jan. 1882.

365a. Serialized by the title of *Left in Trust* in *The New York Tribune*, in weekly instalments from 6 Mar., 1881 to 31 Jul., 1881, mostly "from advance sheets", always either p. 3 or p. 4. cf.item 366.

366. This serial repeated in *Littell's Living Age*, 6 Aug. to 29 Oct.1881, clearly using advance sheets in later instalments.

367. First American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 51, no. 1049.)

368. First British ed. *In Trust / The Story of a Lady and Her Lover / By / M.O.W. Oliphant / Author of The Chronicles of Carlingford etc. // 3 vols*. London: Longmans, Green, Jan. 1882. (This edition was priced at 12s, instead of the usual 31s 6d for a three-volume novel, in order to win a larger public for Mrs Oliphant.)

369. Tauchnitz ed. 2 vols. 1882.
370. New ed. 1 vol. Longmans, July 1882. (Edition published at five different prices. E Cat.)
371. Reprint of 370. 1 vol. Longmans, 1883.
372. New ed. 1 vol. Longmans, May 1885. (Modern Novel Library.)
373. New ed. 1 vol. Longmans, Sept. 1885. (Modern Novel Library.)
374. Cheap ed. 1 vol. Longmans, June 1887.
375. Cheap ed. 1 vol. Longmans, Nov. 1887.
376. New ed. 1 vol. Longmans, July 1892.
377. New ed. 1 vol. Longmans, Dec. 1893. (368, 370, 372-7: Archives.)
378. New ed. 1 vol. Longmans, 1894.

Harry Joscelyn

379. First ed. *Harry Joscelyn* / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / &c. &c. // 3 vols. London: Hurst and Blackett, 1881.
380. American ed. 1 vol. Harper, 1881. (Franklin Square Library, no. 183.)
381. Another American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 48, no. 1004.)
382. Tauchnitz ed. 2 vols. 1881.
383. New ed. 1 vol. London: Spencer Blackett, successors to John and Robert Maxwell, 1887. (Standard Library.) Frontispiece. (John and Robert Maxwell are named on the title page, but Spencer Blackett on the spine. This was the exact year that one firm took over from the other.)
384. New ed. 1 vol. London: Griffith, Farran, n.d. (1893). (Standard Library of Fiction. Griffith, Farran & Co. seem to have had the same list of books in their Standard Library as Spencer Blackett.)
385. New ed. 1 vol. Spencer Blackett, 1898.
386. New ed. 1 vol. London: Richard Edward King, n.d. (1900s?). cf. items 241 and 525. (In Sun-Dial Library: E Cat.)

The Ladies Lindores

387. Serialized in *Blackwood's Magazine*, Apr. 1882 to May 1883.
388. First British ed. *The / Ladies Lindores* / By / Mrs Oliphant. (Epigraph facing title page: "Two of the sweet'st companions in the world: / — *Cymbeline* .") // 3 vols. Edinburgh and London: William Blackwood & Sons, 1883.
389. American ed. 1 vol. Harper, 1883.
390. Another American ed. 1 vol. NY: J.W. Lovell, 1883. (Lovell's Library, vol. 3, no. 124.)

391. Another American ed. 1 vol. NY: George Munro, 1883. (Seaside Library, vol. 81, no.1647.)

392. Tauchnitz ed. 3 vols. 1884.

The Wizard's Son

393. Serialized in *Macmillan's Magazine*, Nov. 1882 to Mar. 1884.

394. First British ed. *The Wizard's Son / A Novel / By / Mrs Oliphant, / Author of The Curate in Charge, Young Musgrave etc. //* 3 vols. London: Macmillan & Co., 1884. Also Macmillan & Co. of NY. 1 vol.

395. American ed. 1 vol. NY: J.W. Lovell, n.d. (1884). (A Cat. NU Cat: 1883, which must be a mistake.) (Lovell's Library, vol. 6, no. 326.)

396. Another American ed. 1 vol. Harper, 1884. (Franklin Square Library, number not known.)

397. Tauchnitz ed. 3 vols. 1884.

398. New ed. 1 vol. Macmillan, 1884.

399. New ed. 1 vol. Macmillan, 1888. (Published at two prices.)

400. New ed. 1 vol. Macmillan, June 1894.

400a Republished in 2014. (See item 660b.)

Sir Tom

401. Serialized in *Bolton Weekly Journal and District News* and in *Farnworth Weekly Journal and Observer* 20 Jan. to 14 July 1883; also in *The Nottinghamshire Guardian*, 26 Jan. to 20 July 1883, and in *The Weekly Mail* (Cardiff), 27 Jan. to 11 Aug. 1883. (Through the Tillotson Agency. See Introduction. Also serialized, probably, in NY weekly as yet unidentified.) Also serialized in *Sheffield & Rotherham Independent Supplement*, 20 Jan. to 14 Jul.1883.

(*Sir Tom* is a sequel to *The Greatest Heiress in England*.)

402. American ed. 1 vol. Harper, 1883. (Franklin Square Library, no. 327.)

403. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1883). (Lovell's Library, vol. 4, no. 175.)

404. Another American ed. 1 vol. NY: George Munro, 1883. (The Seaside Library, vol. 84, no. 1703.)

405. First British ed. *Sir Tom / By / Mrs Oliphant / Author of The Wizard's Son, Hester etc.//* 3 vols. London: Macmillan, Sept. 1884.

406. New ed. 1 vol. Macmillan, 1884.

407. New ed. 1 vol. Macmillan, 1885. (LL Cat. Probably a simple reprint of item 406. Wolff calls this the "first one-volume edition".)

408. New ed. 1 vol. Macmillan, 1889. (Published at two prices.)

409. New ed. 1 vol. Macmillan, Apr. 1893.

Hester

410. First ed. *Hester / A Story of Contemporary Life* / By / Mrs Oliphant / "A Springy motion in her gait, / A rising step, did indicate / Of pride and joy no common rate / That flush'd her spirit: / I know not by what name beside / I shall it call; if 'twas not pride, / It was a joy to that allied / She did inherit. / ***** / She was trained in Nature's school, / Nature had blest her. / A waking eye, a prying mind, / A heart that stirs, is hard to bind; / A hawk's keen sight ye cannot blind, / Ye could not Hester." / CHARLES LAMB. // 3 vols. London: Macmillan & Co., 1883. Also published by Macmillan & Co. of NY. 1 vol.

411. New ed. 1 vol. Macmillan, 1883.

412. Reprint of 411. Macmillan, 1884.

413. American ed. 1 vol. Harper, 1884. (Franklin Square Library, no. 359.)

414. Tauchnitz ed. 3 vols. 1884.

415. New ed. 1 vol. Macmillan, 1888.

416. Reprint of 415. Macmillan, Dec. 1891.

417. New ed. 1 vol. London: Virago Press, Aug. 1984. (Offset from Macmillan 1884 edn. Preface by Jennifer Uglow.)

417a. New ed: OUP (World's Classics), with Introduction and notes by Philip Davis and Brian Nellist, 2003.

It Was a Lover and His Lass

418. First ed. *It Was a Lover and His Lass*. / By / Mrs Oliphant, / Author of /*Mrs Margaret Maitland, Agnes, / Adam Graeme of Mossgray* / etc. etc. / "Truly, young gentlemen. . .there was no great matter in the ditty." / As You Like It // 3 vols. London: Hurst and Blackett, 1883.

419. New ed—or reprint. 3 vols. Hurst and Blackett, 1883.

420. First American ed. 1 vol. Harper, 1883. (Franklin Square Library, no. 294.)

421. Tauchnitz ed. 3 vols. 1883.

422. New ed. 1 vol. Hurst and Blackett, n.d. (1884). (Standard Library LIII.)

423. Cheaper ed. 1 vol. Hurst and Blackett, July 1897.

424. New ed. 1 vol. Hurst and Blackett, Apr. 1904.

425. New ed. 1 vol. Hurst and Blackett's Sevenpenny Copyright Novels, n.d. (Oct. 1911). Abridged. Frontispiece.

426. New ed. 1 vol. Hurst and Blackett, 1951. (New Series of Cheap Reprints.) Unabridged text.

Madam

427. Serialized in *Longman's Magazine*, Jan. 1884 to Jan. 1885.

428. First American ed. 1 vol. Harper, 1884. (Franklin Square Library, no. 435.)

429. First British ed. *Madam* / By / Mrs Oliphant / Author of *In Trust* etc. // 3 vols. London: Longmans, Green & Co., 1885. (In fact published 30 Dec. 1884.)

430. Simultaneously included in Modern Novel Library (for export only?) 3 vols? Longmans, 1885.
431. New ed. 1 vol. Longmans, Feb. 1885.
432. New American ed. 1 vol. NY: George Munro, 1885. (Seaside Library, pocket ed. no. 345.)
433. Cheap ed. 1 vol. Longmans, June 1887.
434. Cheap ed. 1 vol. Longmans, Sept. 1887.
435. New ed. 1 vol. Longmans, Nov. 1891.
436. New ed.—or reprint of 435. 1 vol. Longmans, 1892.
437. New ed. 1 vol. Longmans, Apr. 1894. (Items 429, 430, 431, 433-435, 437: Archives.)
438. Dramatized version by Mrs G.W. Steevens (formerly Mrs Christina Rogerson). Included in *A Motley Crew*. 1 vol. London: Grant Richards, 1901.

The Prodigals and Their Inheritance

439. Published in *Good Cheer*, the Christmas number of *Good Words*, 1884.
440. First American ed. NY: George Munro, n.d. (1885). (The Seaside Library, no. 1919; and pocket ed., no. 321.)
441. First British ed. *The Prodigals / and Their Inheritance / By Mrs Oliphant / Author of / Chronicles of Carlingford, The Wizard's Son / etc. etc. //* (On spine *The Prodigals* only.) 2 vols. London: Methuen, Apr. 1894. (This may originally have been intended as one volume, since both the chapter numbers and the page numbers run consecutively from Volume I to Volume II.)
442. New ed. 1 vol. Methuen, Oct. 1894. (E Cat) (Probably a simple reprint of 441, bound in one volume.)
443. Cheaper issue. 1 vol. Methuen, Feb. 1905.
444. Cheaper ed. 1 vol. Methuen, Mar. 1906.

A Country Gentleman and His Family

445. Serialized as *A Country Gentleman* in *Atlantic Monthly* (Boston, Mass.), Jan. 1885 to Feb. 1886.
446. First ed. *A Country Gentleman / and His Family / By / Mrs Oliphant, / Author of The Wizard's Son, Hester etc. //* 3 vols. London: Macmillan & Co., 1886. Also published by Macmillan & Co. of NY. 1 vol. (1886: A Cat; 1887: NU Cat—no doubt a reprint.)
447. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 507.)
448. Another American ed. 1 vol. NY: J.W. Lovell, 1886. (Lovell's Library, vol. 14, no. 717.)
449. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 717.) (These three American eds. all titled *A Country Gentleman*.)
450. Tauchnitz ed. 1 vol. 1886.
451. New ed. 1 vol. Macmillan, 1887.

452. New ed. 1 vol. Macmillan, 1888. (Published at two prices.)

453. New ed. 1 vol. Macmillan, May 1894.

453a. New ed. 1 vol. London: "Success" Club Library, n.d. (1900s?). This edition is printed by R. & R. Clark of Edinburgh, the printers of Macmillan books. It has the same number of pages as the Macmillan editions of *A Country Gentleman*. The "Success" Club Library was no doubt an early book club, who merely printed their name on what was in all other respects a Macmillan edition. They may very well have published other Oliphant novels.

A House Divided Against Itself

454. Serialized in *Chambers's Journal*, 3 Jan. to 5 Dec. 1885. (*A House Divided* is a sequel to *A Country Gentleman*; and it is noteworthy that they were serialized concurrently—on opposite sides of the Atlantic.)

455. First ed. *A House / Divided Against Itself / By / Mrs Oliphant // 3 vols.* Edinburgh and London: William Blackwood & Sons, 1886.

456. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 511 .)

457. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed. no. 703.)

Oliver's Bride

458. Serialized in *Bolton Weekly Journal and District News*, 18 Apr. to 9 May 1885; in *Glasgow Weekly Mail*, 6 to 27 June 1885; and in *Carlisle Express and Examiner*, 7 to 28 Nov. 1885. Through the Tillotson Agency. This serial was republished years later, in *Darlington and Stockton Times*, 10 to 31 Oct. 1891, although MOWO had previously rewritten it. See item 461. Also serialized in *Newcastle Weekly Chronicle* and *Leicester Chronicle Supplement* 18 April to 9 May 1885, and in *Nottinghamshire Guardian*, 24 April to 15 May 1885.

459. American ed. 1 vol. NY: George Munro, 1885. (With "Mrs Smith of Longmains" by Rhoda Broughton and "A Mere Interlude" by Thomas Hardy, both of which had been serialized in 1885 by the Tillotson Agency.)

460. Another American ed. 1 vol. NY: J.W. Lovell, 1885. (Lovell's Library, vol. 12, no. 602.)

461. First British ed. *Oliver's Bride: / A True Story / By / Mrs Oliphant, / Author of / The Chronicles of Carlingford &c. &c. // 1 vol.* London: Ward and Downey, Feb. 1886. Revised and enlarged from eight chapters to nine.

462. New ed. 1 vol. Ward and Downey, Apr. 1895.

463. New ed. 1 vol. Ward and Downey, June 1895.

464. New ed. 1 vol. London: Standard Library Company, n.d. (c. 1900). (ULL)

Effie Ogilvie

465. Serialized in *The Scottish Church*, June 1885 to May 1886.

466. First ed. *Effie Ogilvie / The Story of a Young Life / By Mrs Oliphant / Author of Chronicles of Carlingford etc. // 2 vols.* Glasgow: James Maclehose and Sons, 1886. Also published by Macmillan & Son of NY, presumably in 1 vol. (And by Macmillan & Son of London?)

467. American ed. 1 vol. Harper, 1886. (Harper's Handy Series, no. 82.)

468. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 827.)

469. New ed. 1 vol. Maclehose, 1888. (E Cat: Macmillan & Co.)

469a. New ed: Edinburgh, Scottish Academic Press, ed. Wendy Craik, 1993. Not seen. This edition is not to be found in any major libraries, but was apparently published in April 1993; yet after prolonged search it has not been found.

(July 2017. This edition remains elusive. Recently a copy was announced in Open Library, for sale by Amazon. But it was said to be out of print. This information was probably incorrect and the book may have been planned and an introduction written by Wendy Craik, but the book failed to appear.)

(October 2017. It is now evident that this edition was never published because of the failure of the Scottish Academic Press. Information from an email to me by Jenni Calder, dated 31 October. However, *Effie* has recently been republished. See the next two items.)

469b *Effie* was reprinted by the British Library Historical Print Editions, March 2011. Many other Oliphant books were published by the British Library. No others need be listed and this is given as an example. See the endnote after item 723.

469c Reprinted by Wentworth Press, Sydney, Australia, May and August 2016, Many other Oliphant books were published by Wentworth Press. No others need be listed and this is given as an example. See the endnote after item 723.

A Poor Gentleman

470. Serialized in *The Leisure Hour*, Jan. to Dec. 1886.

471. First American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 902.)

472. New American ed. 1 vol. NY: J.W. Lovell, 1887. (Lovell's Library, vol. 19 , no. 295.)

473. Another new American ed. 1 vol. NY: N.L. Munro, 1887.

474. First British ed. *A Poor Gentleman*. / By / Mrs Oliphant / Author of / *It Was a Lover and His Lass*, *The Laird of Norlaw*, / *Agnes*, *Adam Graeme of Mossgray*, etc. // 3 vols. London: Hurst and Blackett, 1889.

The Son of His Father

475. Serialized in *Bolton Weekly Journal and District News*, 17 Apr. to 23 Oct. 1886; and in *Farnworth Weekly Journal and Observer*, *Leigh Journal and Times*, *Tyldesley Weekly Journal and Atherton Times*, *Eccles and Patricroft Journal*, and *Pendlebury and Swinton Journal*, 17 (or 16) Apr. to 30 (or 29) Oct. 1886. (These are the six Tillotson newspapers, the first two printed on Saturdays, the other four on Fridays.) Also serialized in *Sheffield & Rotherham Independent Supplement* and *Cardiff Times*, 17 Apr. to 16 Oct. 1886 and *The Weekly Irish Times* (Dublin), 24 Apr. to 23 Oct. 1886. Also serialized in *South London Press*, Apr. - Oct. 1886 (information from Graham Law).

476. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 554.)

477. Another American ed. 1 vol. NY: J.W. Lovell, 1886. (Lovell's Library, vol. 17, no. 381.)

478. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 880.)

479. First British ed. *The Son of His Father* / By / Mrs Oliphant / Author of / *It was a Lover and His Lass*, *Agnes*, / *The Laird of Norlaw* / etc. etc. // 3 vols. London: Hurst and Blackett, 1887.

480. New ed. 1 vol. London: Spencer Blackett, 1888.

481. New ed. 1 vol. Spencer Blackett, n.d. (1889).

482. New ed. 1 vol. London: Griffith Farran, n.d. (c. 1893). (Popular Two Shilling Novels. Also published at a slightly higher price. It seems that Spencer Blackett and Griffith Farran shared the same list of books.)

483. New ed. 1 vol. London: Simpkin, Marshall, Hamilton, Kent, July 1897. (E Cat)

The Second Son

484. Serialized in *Atlantic Monthly* (Boston, Mass.), Jan. 1887 to Feb. 1888.

485. First British ed. *The / Second Son / By / Mrs Oliphant, / Author of The Wizard's Son, Hester etc. // 3 vols.* London: Macmillan & Co., Jan. 1888. (On the half-title under Mrs Oliphant's name appears that of T.B. Aldrich. Aldrich was the editor of *Atlantic Monthly* and had made no more than a few alterations in the text.)

486. First American ed. 1 vol. Boston and NY: Houghton, Mifflin, 1888. (Aldrich named as co-author.)

487. New ed. 1 vol. Macmillan, Apr. 1888.

488. New ed. 1 vol. Macmillan, May 1894.

Joyce

489. Serialized in *Blackwood's Magazine*, May 1887 to Apr. 1888.

490. First ed. *Joyce / By / Mrs Oliphant, / Author of The Second Son, A Country Gentleman, / The Wizard's Son etc. // 3 vols.* London: Macmillan & Co., 1888.

491. First American ed. 1 vol. Harper, 1888.

492. New ed. 1 vol. Macmillan, 1889.

493. Reprint of 492. 1 vol. Macmillan, 1891.

Cousin Mary

494. Serialized in *The Welcome*, January to August 1887. *Cousin Mary* is thus out of sequence and should appear before *Joyce*, item 489 etc.

494a. First ed. *Cousin Mary / By / Mrs Oliphant, / Author of Chronicles of Carlingford etc. // 1 vol.* London: S.W. Partridge & Co., n.d. (1888). Illustrated.

495. New ed. 1 vol. Partridge, 1890. Illustrated. (Published at two prices.)

496. Reprint of 495. Partridge, 1892.

497. New ed. 1 vol. Partridge, n.d. (1896).

The Ways of Life

498. *Mr Sandford*, serialized in the *Cornhill Magazine*, Apr., May 1888.

499. *The Strange Story of Mr Robert Dalyell*, serialized in the *Cornhill Magazine*, Jan. to Mar. 1892.

500. First ed. *The Ways of Life / Two Stories / By / Mrs Oliphant / "We have wrought no new deliverance in the earth." // 1 vol.* London: Smith, Elder & Co., May 1897. (A Preface, "On the Ebb Tide", and the two stories, items 498 and 499, the second retitled *The Wonderful History of Mr Robert Dalyell*.)

501. American ed. 1 vol. NY: G.P. Putnam's Sons, 1897. (Hudson Library, no. 22.)
502. Tauchnitz ed. 1 vol. 1897.
503. New ed. 1 vol. Smith, Elder, July 1898. (E Cat: August)
504. Cheaper ed. 1 vol. John Murray, July 1919. (E Cat: August.) (Murray's Two-Shilling Library.)

Lady Car

505. Serialized in *Longman's Magazine*, Mar. to July 1889. (*Lady Car* is a sequel to *The Ladies Lindores*.)
506. First ed. *Lady Car / The Sequel of a Life / By / Mrs Oliphant / Author of Chronicles of Carlingford etc. //* 1 vol. London: Longmans, Green & Co., June 1889.
507. American ed. 1 vol. Harper, 1889. (Franklin Square Library, no. 657.)
508. New ed. 1 vol. Longmans, Aug. 1889.
509. New ed. 1 vol. Longmans, Dec. 1889.
510. New ed. 1 vol. Longmans, 1890. (Roy Lib. Reprint of 509?)
511. New ed. 1 vol. Longmans, Feb. 1891. (E Cat) (Items 506, 508, 509: Archives.)

Kirsteen

512. Serialized in *Macmillan's Magazine*, Aug. 1889 to Aug. 1890.
513. First ed. *Kirsteen / The Story of a Scotch Family / Seventy Years Ago / By / Mrs Oliphant. //* Dedicated to Christine Rogerson. cf. item 438.) 3 vols. London: Macmillan 6 Co., Sept. 1890.
514. First American ed. 1 vol. Harper, 1890. (Franklin Square Library, no. 683.)
515. Reprint of 513. 3 vols. Macmillan, Dec. 1890.
516. New ed. 1 vol. Macmillan, Mar. 1891.
517. Tauchnitz ed. 2 vols. 1891.
518. Reprint of 516. 1 vol. Macmillan, Oct. 1891, also 1895.
519. Cheap ed. 1 vol. Macmillan, Sept. 1898.
520. New ed. 1 vol. Macmillan, Feb. 1900. (Two Shilling Library.)
- 520a. New ed. 1 vol. London: J.M. Dent, the Everyman Library, Oct. 1984. (With a preface by Merryn Williams.)
- 520b. New ed. Glasgow: Association for Scottish Literary Studies, edited by Anne M. Scriven, 2010.

The Mystery of Mrs Blencarrow

521. Serialized in *Manchester Weekly Times*, *Birmingham Weekly Post*, *Yorkshire Weekly Post*, *Newcastle Courant*, and *Carlisle Express and Examiner* , 30 Nov. to 28 Dec. 1889; and in *The Weekly Mail* (Cardiff), 7

Dec. 1889 to 4 Jan. 1890. Also appeared in *Nottinghamshire Guardian*, Nov-Dec 1890 (information from Graham Law).

522. First ed. *The Mystery / of / Mrs Blencarrow / By / Mrs Oliphant / Author of The Chronicles of Carlingford, Harry Joscelyn, / The Son of His Father, Sir Tom* etc. // 1 vol. London: Spencer Blackett, n.d. (July 1890, E Cat.)

523. This item has been canceled.

524. American ed. 1 vol. Chicago: Donohue, Henneberry, 1894.

525. New ed. 1 vol. London: Richard Edward King & Co., n.d. (1900s?) (Included in both the British Empire Library and the Sun-Dial Library: E Cat.)

525a. New ed: London, Persephone Press (with "Queen Eleanor and Fair Rosamond"), with an Afterword by Merryn Williams, 2010.

Sons and Daughters

526. Serialized in *Blackwood's Magazine*, Mar. and Apr. 1890.

527. First ed. *Sons and Daughters / A Novel / By / Mrs Oliphant*. // 1 vol. Edinburgh and London: William Blackwood & Sons, Sep. 1890.

528. New ed. 1 vol. Blackwood, 1891.

The Railway Man and his Children

529. Serialized in *The Sun* (*The Sun Magazine* on wrappers) of Paisley (with a London office), Oct. 1890 to Sept. 1891.

530. First ed. *The Railway Man / and / his Children / By / Mrs Oliphant / Author of Hester*, etc. // 3 vols. London: Macmillan & Co., Dec. 1891.

531. American ed. 1 vol. NY: F.M. Buckles & Co., 1891.

532. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1891). (Lovell's International Series, no. 177.)

533. New ed. 1 vol. Macmillan, 1892.

534. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 77 and 78.) (NU Cat)

The Heir Presumptive and the Heir Apparent

535. Serialized concurrently in *Birmingham Weekly Post*, *Newcastle Weekly Chronicle*, *Yorkshire Weekly Post* and *Hereford Times*, 18 Oct. 1890 to 11 Apr. 1891; and in *Newport and Market Drayton Advertiser*, 25 Oct. 1890 to 2 May 1891. (Through the Tillotson Agency. Also presumably in a NY weekly.) Also serialized in *London Society*, January to December 1891.

536. American ed. 1 vol. "Authorised edition." NY: J.W. Lovell, 1891. (Lovell's International Series, no. 156.)

537. First British ed. *The Heir Presumptive / and / The Heir Apparent / By / Mrs Oliphant, / Author of For Love and Life, A Country Gentleman* etc. etc. // 3 vols. London: Macmillan & Co., 1892.

538. Tauchnitz ed. 2 vols. 1892.

539. New ed. 1 vol. Macmillan, 1893.

Lady William

540. Serialized in *Lady's Pictorial*, 3 Jan. to 27 June 1891.

541. First ed. *Lady William* / By / Mrs Oliphant. // 3 vols. London: Macmillan, Jan. 1894. (Dated 1893, but published 1894.) Also published by Macmillan & Co., NY, presumably in 1 vol.

542. New ed. 1 vol. Macmillan, June 1894.

543. Edition in Macmillan's Colonial Library. 1 vol. 1894.

The Marriage of Elinor

544. Serialized in *Good Words*, Jan. to Dec. 1891.

545. American ed. 1 vol. NY: US Book Company, Successors to J.W. Lovell, 1891.

546. First British ed. *The Marriage of Elinor* / By / Mrs Oliphant. // 3 vols. London: Macmillan & Co., Mar. 1892.

547. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 95, 96.) (NU Cat)

548. New ed. 1 vol. Macmillan, Oct. 1892.

549. New ed. (Reprint of 548?) 1 vol. Macmillan, Nov. 1892.

Janet

550. Serialized in *Lady's Pictorial*, 4 Jan to 28 June 1890, as *Janet, the Story of a Governess*. Preceded by a prologue, "Janet" (not reprinted), Christmas 1889 (published 25 November). Thus *Janet* ought to precede *Lady William* (items 540-543).

550a. First ed. *Janet* / By / Mrs Oliphant / Author of / *It was a Lover and his Lass*, *The Laird of Norlaw*, / *Agnes*, *Adam Graeme of Mossgray* etc. // 3 vols. London: Hurst and Blackett, Feb. 1891.

551. New ed. 1 vol. Hurst and Blackett, 1893.

552. American ed. Title: *The Story of a Governess*. 1 vol. NY: R.F. Fenno, 1895.

553. New ed. 1 vol. Hurst and Blackett, n.d. (1911 or 1912). (Sevenpenny Copyright Library.) Frontispiece. Abridged.

The Cuckoo in the Nest

554. Serialized in *The Victorian Magazine*, Dec. 1891 to Nov. 1892. (This magazine lasted just one year and then amalgamated with *Atalanta*.)

555. First ed. *The Cuckoo / in the Nest* / A Novel / In Three Vols / By / Mrs Oliphant. // 3 vols. London: Hutchinson & Co., Sept. 1892.

556. Three subsequent "editions", called Second, Third and Fourth. 3 vols. Hutchinson, Oct. 1892, early Nov. 1892, late Nov. 1892. These are not worth recording separately, as they must be simple reprints, impressions not editions. Copies of the "First" and "Second" are known to have survived in private collections (Wolff records

what may be the First Edition); but details of the title page in 555 have been taken from the "Fourth" edition and compared with the "Third". Copies of the "Fourth" are at BL, BoL, CUL and NLS, and NLS also possesses a copy of the "Third" (formerly, it seems, the property of MOWO).

557. American ed. 1 vol. NY and Chicago: US Book Company, 1892.

558. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 156-7.)

559. "Fifth Edition". 1 vol. Hutchinson, Feb. 1893. Illustrated by G.H. Edwards.

560. "Sixth and Popular Edition". 1 vol. Hutchinson, 1894. Illustrated.

561. Cheap ed. 1 vol. Hutchinson, Mar. 1901.

562. New ed. 1 vol. London: Hurst and Blackett, n.d. (1900s?). (A most peculiar edition, slightly abridged and with entirely new paragraphing. SJWL.)

563. New ed. 1 vol. Hurst and Blackett, May 1910. Reprinted 1912. (Sevenpenny Copyright Library.) Abridged. Frontispiece.

564. New ed. 1 vol. Hurst and Blackett, Nov. 1934. (E Cat)

Diana Trelawny

565. Serialized in *Blackwood's Magazine*, Feb. to July 1892, as *Diana: The History of a Great Mistake*.

566. First ed. *Diana Trelawny / The History of a Great Mistake / By Mrs Oliphant*. // 2 vols. Edinburgh and London: William Blackwood & Sons, July 1892. (The title on the spine and on running titles simply *Diana*.)

567. American ed. 1 vol. Title: *Diana: The History of a Great Mistake*. NY and Chicago: US Book Company, 1892.

568. German ed. 1 vol. Leipzig: Heinemann and Balestier, 1893. (The English Library, no. 168.)

The Sorceress

569. Serialized in *The Gentlewoman*, 2 Jul., 1892 to 7 Jan. 1893, in *Newcastle Weekly Courant* and *Yorkshire Herald*, 2 Jul. to 24 Dec. 1892, in *Bolton Weekly Journal and District News* and the other five Tillotson newspapers (see above, item 475), 10 / 9 Sep. 1892 to 4 / 3 Mar. 1893.

570. First ed. *The Sorceress. / A Novel / By / Mrs Oliphant, / Author of / The Chronicles of Carlingford, / The Cuckoo in the Nest / etc. etc.* // 3 vols. London: F.V. White & Co., Jan. 1893. (Printed by Tillotson & Son, Bolton.)

571. American ed. 1 vol. NY: J.A. Taylor & Co., 1893. (Broadway Series, no. 22.)

572. Tauchnitz ed. 2 vols. 1893.

573. New ed. 1 vol. F.V. White, 1894.

574. New ed. 1 vol. London: Chatto and Windus, 1895.

575. New ed. 1 vol. Chatto, n.d. (1897). (Piccadilly Novel Series. The 1895 edition may also have been in this series.)

A House in Bloomsbury

576. Serialized in *The Young Woman*, Oct. 1893 to Sept. 1894.

577. First ed. *A House in Bloomsbury* / A Novel / By / Mrs Oliphant // 2 vols. London: Hutchinson & Co., 1894. (There were apparently two reprints of this edition in 1894, called the "Second" and "Third" editions.)

578. American ed. 1 vol. NY: Dodd, Mead & Co., 1894.

579. New ed. 1 vol. Hutchinson, 1895.

580. New ed. 1 vol. Hutchinson, n.d. (1900s?).

Sir Robert's Fortune

581. Serialized in *Atalanta*, Oct. 1893 to Sept. 1894.

582. American ed. Harper, 1894.

583. First British ed. *Sir Robert's Fortune* / *The Story of a Scotch Moor* / By / Mrs Oliphant / "This is a lonesome place for one like you" / WORDSWORTH. // 1 vol. London: Methuen & Co., Apr. 1895.

584. Tauchnitz ed. 2 vols. 1896.

585. Cheap ed. 1 vol. Methuen, Mar. 1902. (Methuen's Sixpenny Library) Abridged.

586. New ed. 1 vol. Methuen, Apr. 1902. (E Cat)

587. New ed. 1 vol. Methuen, May 1902. (E Cat)

588. New ed. 1 vol. Methuen, June 1905. (E Cat)

Who Was Lost and Is Found

589. Serialized in *Blackwood's Magazine*, June to Nov. 1894.

590. First ed. *Who Was Lost and Is Found* / A Novel / By / Mrs Oliphant. // 1 vol. Edinburgh and London: William Blackwood & Sons, Oct. 1894.

591. American ed. 1 vol. Harper, 1895 (copyright 1894).

592. New ed. 1 vol. Blackwood, 1898.

Two Strangers

593. This was apparently planned for publication by Fisher Unwin in December 1894 as no.5 in the Autonym Library. But the publication was delayed. See item 594.

594. First ed. *Two Strangers* / By Mrs Oliphant. (Her signature appears above the title.) // 1 vol. London: T. Fisher Unwin, May 1895. (Autonym Library, no. 7.) The book was not published in December 1894, as originally intended. Two other volumes in the series had meanwhile been published, so that *Two Strangers* had to be renumbered 7.

595. American ed. 1 vol. NY: R.F. Fenno, 1895.

Old Mr Tredgold

596. Serialized in *Longman's Magazine*, June 1895 to May 1896. Title: *Old Mr Tredgold, A Story of Two Sisters*.
597. American ed. 1 vol. NY: Longmans, Green & Co., 1895. Full title, as in 596.
598. Colonial Library Edition, in advance of first ed. 1 vol. London: Longmans, Green, Feb. 1896. (Archives)
599. First British ed. *Old Mr Tredgold* / By / Mrs Oliphant / Author of *In Trust, Madam* etc. // 1 vol. Longmans, Mar. 1896.
600. New ed. 1 vol. Longmans, June 1896. (Archives)
601. Tauchnitz ed. 2 vols. 1897. Subtitle omitted, as in item 599.
602. New ed., or reprint of 600. 1 vol. Longmans, Mar. 1898. (E Cat)

The Unjust Steward

603. First ed. *The / Unjust Steward / or / The Minister's Debt* / By / Mrs Oliphant. // (Dedicated to MOWO's niece and adopted daughter Denny—Janet Wilson Oliphant.) 1 vol. London and Edinburgh: W. & R. Chambers, Oct. 1896.
604. American ed. 1 vol. Philadelphia: J.B. Lippincott, 1896.
605. New ed. 1 vol. Chambers, Sept. 1899. Illustrated by J. Fennimore

II STORIES OF THE SEEN AND THE UNSEEN

Including two stories written before MOWO had the concept of Stories of the Seen and Unseen. But they undoubtedly belong in this section.

606. "A Christmas Tale", published in *Blackwood's Magazine*, Jan. 1857.

607. Reprinted, slightly abridged, as "Witcherley Ways: A Christmas Tale", in *Tales From Blackwood*, Second Series, Vol X, no. XX. Edinburgh and London: William Blackwood & Sons, 1879.

"The Secret Chamber"

608. "The Secret Chamber", published in *Blackwood's Magazine*, Dec. 1876.

609. Reprinted in *Tales From Blackwood*, Second Series, Vol. I, no. XI. Edinburgh and London: William Blackwood & Sons, 1878.

610. Reprinted, abridged, in *Blackwood's Magazine*, Oct. 1967.

611. Reprinted, abridged, in *Scottish Tales of Magic and Mystery*, ed. Marion Lochhead (London and Edinburgh: Johnston and Bacon, 1978.)

611a. Reprinted in *The Lifted Veil, the Book of Fantastic Literature by Women, 1800-World War II*, ed. A. Susan Williams (London: Xanadu Publications Ltd., 1992), 226-54.

611b. Reprinted in *The Cold Embrace and other stories*, Gullane: FrontList, 2006, but possibly previously published in 2002.

611c. Reprinted in *The Wimbourne Book of Victorian Ghost Stories (Annotated)*, vol 1, ed. Alastair Gunn, Wimbourne Books, Wimborne, Dorset 2016. Edition used: Kindle.
NB The paragraph on Oliphant in the Introduction, contains inaccuracies.

611d. Reprinted in S. T. Joshi ed, *The Cold Embrace Weird Stories by Women*, NY, Dover Publications, May 2016. (Not to be confused with item 611b or with two other anthologies titled *The Cold Embrace*, but not including an Oliphant story.)

For other reprints of "The Secret Chamber" see item 660b, 660c and Epilogue 2013.

A Beleaguered City

612. Published in *New Quarterly Magazine*, Jan. 1879.

613. First ed. *A / Beleaguered City / Being / A Narrative of Certain Recent Events in the / City of Semur, in the Department / of the Haute Bourgogne / A Story of the Seen and the Unseen / By / Mrs Oliphant / Author of Curate in Charge, Young Musgrave / etc. //* (Dedicated to the author's "UNKNOWN FRIENDS".) 1 vol. London: Macmillan & Co., 1879. (Published 1879, but dated 1880.) Extended, including an extra chapter. However, it is likely that this is MOWO's original text, which the editor of *New Quarterly Magazine* had abridged.

614. First American ed. 1 vol. NY: George Munro, 1879. (With *The Awakening* by Katherine S. Macquoid.)

615. New ed. 1 vol. Macmillan, 1881.

616. Reprinted. 1 vol. Macmillan, 1888. (NU Cat. The date 1888 is not included in publisher's lists. Possibly the date is a mistake for 1889, the next item.)

617. New ed. 1 vol. Macmillan, 1889.
618. New ed. 1 vol. Macmillan, 1892.
619. New ed. 1 vol. Macmillan, 1897.
620. New ed. 1 vol. Macmillan, 1900.
621. New ed. 1 vol. Macmillan's Sevenpenny Series, June 1910. Title simply *A Beleaguered City*, omitting the elaboration of the earlier editions.
622. French translation: *La Ville Enchantée*. Translated by Henri Bremond. Preface by Maurice Barrès. 1 vol. Paris: Emile Paul, 1911. (NLS). (This translation was later republished by Bloud et Gay of Paris, 1925. BN Cat.)
623. New ed. 1 vol. Macmillan, 1913.
624. New ed. Title simply *A Beleaguered City*, omitting the elaboration of the earlier editions, which continued until at least 1900. 1 vol. Macmillan, Apr. 1930. (The Caravan Library.) (ULL)
625. Included in *Six Novels of the Supernatural*. 1 vol. NY: Viking Press, 1944. Preface by Edward Wagenknecht.
- 625a. New ed. 1 vol. Oxford: OUP (The World's Classics), 1988. Title: *A Beleaguered City and other Stories*. Preface and Notes by Merryn Williams. Also includes items 627, 643, 650, 658.
- 625b Reprinted 2000. Title *A Beleaguered City and other Tales of the Seen and Unseen* (Edinburgh: Canongate). Edited with introduction and notes by Jenni Calder. The other tales are repeated from Margaret K Gray's anthology, item 660a, with the addition of "The Open Door", item 627. See also 660b.

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626. "Earthbound A Story of the Seen and Unseen", published in *Fraser's Magazine*, Jan. 1880.

For reprints of "Earthbound" see 660a and note and 660b, also 625b.

627. "The Open Door", published in *Blackwood's Magazine*, Jan. 1882. This story was subsequently collected in 1885, 1889 and 1902. See below, items 647, 654, 660. It has also been frequently anthologised in the twentieth century and after. See Appendix B.

A Little Pilgrim in the Unseen

628. "A Little Pilgrim in the Unseen", published in *Macmillan's Magazine*, May 1882.
629. "The Little Pilgrim Goes up Higher", published in *Macmillan's Magazine*, Sept. 1882.
630. These two collected as *A Little Pilgrim in the Unseen*. First ed. *A Little Pilgrim / in the Unseen / "Puro e disposto a salire alle stelle" / Purgatorio*, Canto XXXIII. // (Dedicated: "In Memoriam E.C. 25th February 1882"—MOWO's neighbour Eleanor Clifford, "Aunt Nelly".) 1 vol. London: Macmillan & Co., Oct. 1882.
631. American ed. 1 vol. Boston: Roberts Brothers, 1882.
632. Another American ed. 1 vol. NY: George Munro, 1882. (Seaside Library, vol. 71, no. 1449; with F. Anstey, "The Black Poodle".)

633. Reprints of the British ed. 1 vol. Macmillan & Co.—Dec. 2 and 20, 1882; Feb., Mar., June, Oct. 1883; 1884, 1885, 1887, 1888, 1889, 1891, 1893, 1895, 1897, 1898, 1899, 1901, 1903, 1905, 1907, 1909, 1910. (Information from 1910 ed., at BL.)

634. Later American ed. 1 vol. Boston: Little, Brown, n.d. (1889?). Includes also *The Land of Darkness* (see below, items 649-653) titled *Further Experiences of a Little Pilgrim*. There were other American editions which cannot be recorded here. However, see below, item 654.

635. Tauchnitz ed. 1 vol. 1891.

636. Later British ed. 1 vol. Macmillan's Two Shilling Theological Library, 1920. (NU Cat)

636a Reprinted 2007 in a volume peculiarly titled *Collected Works of Margaret O. Oliphant* (Charleston, SC: BiblioBazaar). There are just two stories in this book, "Old Lady Mary" and *A Little Pilgrim*. Apparently this is intended as the first of a series which will eventually reprint all Oliphant's fiction and possibly her non-fiction. No further volumes have, it seems, so far appeared.

The Lady's Walk

637. Serialized in *Longman's Magazine*, Dec. 1882, Jan. 1883.

638. First American ed. 1 vol. NY: George Munro, 1883. (Seaside Library, vol. 84, no. 1697.)

639. First British ed. *The / Lady's Walk / By / Mrs Oliphant //* 1 vol London: Methuen & Co., Sept. 1897. Revised and expanded. (Also included is the short story "The Ship's Doctor"—see below, item 672.)

640. New ed. 1 vol. Methuen, 1898.

641 New ed. 1 vol. Methuen, Oct. 1900. (*The Novelist* XVI.)

642. Cheap issue. 1 vol. Methuen, May 1905.

642a. Republished in *The Valancourt Book of Victorian Christmas Ghost Stories*, ed Tara Moore (Valancourt Books, Richmond, Virginia, Dec 2016). The *Longman's* version, not the Methuen one.

642b Republished in *Twelve Victorian Ghost Stories*, ed. Michael Cox (Oxford and New York, OUP, 1997). The *Longman's* version, not the Methuen one.

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643. "Old Lady Mary", published in *Blackwood's Magazine*, Jan. 1884.

644. American ed. of "Old Lady Mary". 1 vol. Boston: Roberts Brothers 1884.

645. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1884). This story was subsequently collected in 1885, 1889 and 1902. See below, items 647, 654, 660.

Republished 2000. See item 625b.

646. "The Portrait", published in *Blackwood's Magazine*, Jan. 1885. This story was subsequently collected in 1889 and 1902. See below, items 654, 660. See also 660c.

647. *Two Stories / of the / Seen and Unseen / The Open Door / Old Lady Mary //* 1 vol. Edinburgh and London, William Blackwood & Sons, 1885. (Collects items 627 and 643.)

648. Cheap ed. of *Two Stories*. 1 vol. Blackwood, July 1890.

The Land of Darkness

649. "The Little Pilgrim in the Seen and Unseen", published in *The Scottish Church*, July 1885.

650. "The Land of Darkness", published in *Blackwood's Magazine*, Jan. 1887.

651. "On the Dark Mountains", published in *Blackwood's Magazine*, Nov. 1888.

652. These three collected (in the order 650, 649, 651) as: *The / Land of Darkness / Along with Some / Further Chapters in the Experiences / of / The Little Pilgrim*. // 1 vol. London: Macmillan & Co., 1888. Also published by Macmillan & Co. of NY.

653. Reprinted in 1888? (Wolff: volume slightly smaller.) Published with *The Little Pilgrim* by Little, Brown of Boston (1889?). See above, item 634. See also item 654.

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654. *Stories of the Seen and Unseen*, American version. 1 vol. Boston: Roberts Brothers, 1889. (Collects items 627, 643, 646, 628, 629, 649, 650, 651.) (There was a similar publication in 1900 by Little, Brown of Boston—described by Wolff as four publications bound as one.)

655. "A Visitor and His Opinions A Story of the Seen and Unseen", published in *Blackwood's Magazine*, Apr. 1893.

656. "A Visitor and His Opinions", reprinted in *McClure's Magazine* (NY), Dec. 1893.

Dies Irae

657. First edition. "*Dies Irae*" / *The Story of a Spirit in Prison* (Epigraph facing title page: "He that works me good with unmoved face, / Does it but half; he chills me while he aids,— / My benefactor, not my Brother-man." / — COLERIDGE.) // 1 vol. Edinburgh and London: William Blackwood & Sons, Jan. 1895.

657a Second edition of *Dies Irae* by Blackwood, n.d., paper-bound volume, perhaps published later in 1895, but still available in 1907, named in a list of Blackwood publications of that date. Information from Joan Richardson.

Republished in 2021. See 660c.

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658. "The Library Window", published in *Blackwood's Magazine*, Jan. 1896. This story was subsequently collected in 1902. See below, item 660. It has also been anthologized in the twentieth century and after. See Appendix B.

659. "The Land of Suspense A Story of the Seen and Unseen", published in *Blackwood's Magazine*, Jan. 1897.

660. *Stories of the / Seen and the Unseen / By / Mrs Oliphant*. // British version. 1 vol. Edinburgh and London: William Blackwood & Son, Sept. 1902. (Collects items 627, 643, 646, 658.)

660a (*Stories of the Seen and Unseen*) New selection. 1 vol. Edinburgh: Scottish Academic Press (Association for Scottish Literary Studies, no. 15), 1985. Introduction by Margaret K. Gray. Title: *Selected Short Stories of the Supernatural*. Collects items 608, 626, 643, 646, 650, 658. Item 626 ("Earthbound") thus appears in book form for the first time. See also item 675a below.

("Earthbound" was also reprinted recently in *The Wimbourne Book of Victorian Ghost Stories (Annotated)* vol 16, ed Alastair Gunn (Wimborne, Dorset, Wimbourne Books), Dec 2019. Oliphant's portrait is on the cover. See also 660c.)

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660b *The Collected Supernatural & Weird Fiction of Mrs Oliphant*, 3 vols (Driffield, Yorkshire, Leonaur Books), Sep. 2014. International Fiction Series.
Includes all the Stories of the Seen and Unseen and also, in volume 3, *The Wizard's Son* and "The Little Dirty Angel".

660c Oliphant, ed. Mike Ashley, *The Open Door: and Other Stories of the Seen and Unseen* (London, The British Library, June 2021). Includes "The Secret Chamber", "Earthbound", "The Open Door", "The Portrait", *Dies Irae* and "The Library Window".

III SHORTER FICTION, COLLECTED AND UNCOLLECTED

See also items 107, 108, 606, 608, 626, 627, 643, 646, 656, 658, 659.

661. "Annie Orme: How Annie Orme was Settled in Life, and What We Did to Help it on. By her Aunt, Miss Rachel Sinclair, Mantua-maker, Lasswade", serialized in *Sharpe's London Magazine*, Sept., Oct. 1852.

662. *John Rintoul; or, The Fragment of the Wreck*, serialized in *Blackwood's Magazine*, Mar., Apr. 1853.

663. *John Rintoul* published in *Tales From Blackwood*, First Series, Vol. XI, no. XXXII. Edinburgh and London: William Blackwood & Sons, 1860. Afterwards published in *Katie Stewart and other Tales*, 1892. See above, item 37.

664. "Eben, a True Story", serialized in *The National Magazine*, Nov., Dec. 1857.

664a "A Winter Journey", published in *Blackwood's Magazine* 85, Apr. 1859, 429-49. A fictionalised travelogue.

664b. "Three Days in the Highlands", published in *Blackwood's Magazine*, August 1861.

665. *Felicitia*, serialized in *Blackwood's Magazine*, Aug., Sept. 1859.

666. *The Romance of Agostini*, serialized in *Blackwood's Magazine*, Sept. to Dec. 1860.

666a. "Among the Lochs", published in *Blackwood's Magazine*, October 1861. A sequel to "Three Days in the Highlands" (item 664b). Both of these are fictionalised travel articles.

667. "Isabell Carr", serialized in *St James's Magazine*, Oct., Nov. 1861.

667a. "A Boy of Fife", published in *Victoria Regia, a Miscellany of Prose and Verse*, ed. Adelaide A. Proctor (London: Emily Faithfull and Co., The Victoria Press, November 1861).

668. *Mrs Clifford's Marriage*, serialized in *Blackwood's Magazine*, Mar., Apr. 1863.

668a. First American ed. *Mrs Clifford's Marriage / Reprinted from Blackwood's Magazine* // 1 vol. New York: Follett, Foster, & Co, 1868.

669. "A Story of a Voice", serialized in *Victoria Magazine*, Aug., Sept. 1863.

669a. "A Hidden Treasure", published in *The Argosy* 1 (January, 1866), 149-55.

670. "Madame Saint-Ange", published in *Good Cheer*, the Christmas number of *Good Words*, 1867.

671. "My Neighbour Nelly", published in *Cornhill Magazine*, Feb. 1868. Afterwards collected in 1889. See below, item 714.

672. "The Ship's Doctor", published in *Good Words*, Apr. 1868. Afterwards published with *The Lady's Walk*, 1897. See above, item 639.

673. "Lady Denzil", published in *Cornhill Magazine*, Apr. 1868. Afterwards collected in 1889. See below, item 714.

674. "The Stockbroker at Dinglewood", published in *Cornhill Magazine*, Sept. 1868. Afterwards collected in 1889. See below, item 714.

675. "Mrs Merridew's Fortune", published in *Cornhill Magazine*, Sept. 1869. Afterwards collected in 1889. See below, item 714.

675a. "Mrs Merridew's Fortune". Included, along with "The Library Window", in *The Other Voice, Scottish Women's Writing since 1808*, ed. Moira Burgess (Edinburgh: Polygon, 1987).

676. "Lady Isabella", serialized in *Cornhill Magazine*, Mar., Apr. 1871. Afterwards collected in 1889. See below, item 714.

677. "Norah, the Story of a Wild Irish Girl", serialized in *Scribner's Monthly* (NY), May, June 1871. (This story belongs to the *Neighbours on the Green* series appearing in *Cornhill Magazine*, afterwards collected in 1889. But it was not republished in that edition. Evidently in 1889 MOWO forgot that she had contributed the story to *Scribner's Monthly*.)

678. *The Two Mrs Scudamores*, serialized in *Scribner's Monthly* (NY), Nov., Dec. 1871, Jan. 1872; and in *Blackwood's Magazine*, Dec. 1871, Jan. 1872.

679. *The Two Mrs Scudamores* afterwards published in *Tales from Blackwood*, Second Series, Vol. VII, no. XIV. Edinburgh and London: William Blackwood, 1879.

680. "The Scientific Gentleman" serialized in *Cornhill Magazine*, Nov., Dec. 1872. Afterwards collected in 1889. See below, item 714.

681. "A Visit to Albion", published in *Blackwood's Magazine*, Aug. 1871.

682. "A Railway Junction; or, The Romance of Ladybank", published in *Blackwood's Magazine*, Oct. 1873.

683. "A Railway Junction" afterwards published in *Tales From Blackwood*, Second Series, Vol. IV, no. VII, - Edinburgh and London: William Blackwood, 1878. Afterwards published in *Katie Stewart and other Tales*, 1892. See above, item 37.

684. "The Count's Daughters", published in *Good Cheer*, the Christmas number of *Good Words*, 1874.

685. "The Story of Anne Maturin", published in *Scribner's Monthly* (NY), Nov. 1875.

686. "The Lily and the Thorn", published in *Good Cheer*, the Christmas number of *Good Words*, 1877. Afterwards collected in May 1898. See below, item 720.

687. "The Barley Mow", published in *The Graphic*, Christmas 1877. Afterwards collected in 1889. See below, item 714.

688. "A Party of Travellers", serialized in *Good Words*, Mar., June, Oct, 1879.

689. "An Elderly Romance", published in *Cornhill Magazine*, Nov. 1879. Afterwards collected in 1889. See below, item 714.

689a. *Wallyford*, serialized in *Life & Work A Parish Magazine* 2, Jan. to Dec. 1880. Information from Joan Richardson.

690. "My Faithful Johnny", serialized in *Cornhill Magazine*, Nov., Dec. 1880. Afterwards collected in 1889. See below, item 714.

691. "That Little Cutty", published in *Home*, Christmas 1880. Afterwards collected in Sept. 1898. See below, item 723. (*Home* was owned and edited by Mrs J.H. Riddell. No copies appear to have survived. But MOWO refers to her contribution in letters to Lady Ritchie and Mrs Craik (*A&L*, p. 290). Neither the magazine nor the

contribution is here named; but in a letter to William Blackwood dated 15 Feb. 1890 MOWO names both (NLS, Blackwood MSS, 4558, ff. 154-5).)

691a. Reprinted from *Home* in *The New York Tribune*, 28 Aug., 1881, p. 3.

691b. "The Covenanter's Daughter", serialized in *The Youth's Companion* 57 (Boston, Mass), in eight weekly instalments, 6 Mar 1884 to 24 Apr 1884, 85-6, 97-8, 105-6, 117-18, 129-30, 141-2, 153-4, 165-6. A fictionalised version of the story of the Scottish heroine Grizel Hume.

691c. "Elinor", serialized in *Sunday Talk* n.s. 1 (Glasgow), in seven instalments, Jun. to Dec. 1884, 67-71, 99-103, 131-35, 164-67, 195-99, 227-31, 263-66.

692. "Dr Barrère", published in *The English Illustrated Magazine*, Dec. 1885. Afterwards collected in Sept. 1898. See below, item 723.

693. "Queen Eleanor and Fair Rosamond", serialized in *Cornhill Magazine*, Jan., Feb. 1886. Afterwards collected in May 1898. See below, item 720.

Reprinted in 2010. See 525a.

693a. French translation, serialized in *Le Correspondent* (Paris) 161-2 (n.s. 125-6), 25 Dec. 1890, 1078-93, and 10 Jan. 1891, 113-40. ("La Villa des Ormes", translated by O. Bignon; partially an adaptation.)

694. "An Anxious Moment", published in *The New Amphion, Being the Book of the Edinburgh University Union Fancy Fair*. 1 vol. Edinburgh: Edinburgh University Press, 1886.

695. "The Story of an Anonymous Letter", serialized in *Court and Society Review*, 16 Nov. to 14 Dec. 1887. (*Court and Society Review* is the periodical of which MOWO's son Cyril F. Oliphant was part-owner. See Colby, pp. 217-8.)

696. "The Little Dirty Angel", published in *Windsor Comet and Bazaar News*, 6 Nov. 1888. (*Windsor Comet and Bazaar News* appears to be a single-issue newspaper, printed at Eton largely as a joke. It has four pages, with advertisements on pages 1 and 4, burlesque "news" items on page 2, and MOWO's story on page 3. No copies survive at BNL or the Central Reference Library of Windsor; but a copy was preserved among MOWO's papers and is now the property of NLS.)

696a Republished in 2014. (See item 660b.)

697. "Mademoiselle", serialized in *Cornhill Magazine*, Nov., Dec. 1889. Afterwards collected in May 1898. See below, item 720.

697a. "From London to Edinburgh A Sentimental Journey", *Lloyd's Weekly London Newspaper*, 7 September 1890, 6. Information from Alan John. Possibly through the Tillotson Agency - or a similar, lesser known, agency.
Reprinted in *New York Herald*, 28 September 1890, 27. The subtitle here is "The Story of a Sentimental Journey".

697b Republished as a Kindle e-booklet of fourteen pages, April 2015. Information from Joan Richardson. This is just one example of electronic publication of Oliphant's fiction, both novels and shorter works. No other examples need be given. This one is included because it shows that recently discovered stories have rapidly gone into print.

697c. "Elisabeth", published in *Lady's Pictorial*, Christmas number, 1890.

697d "New Year's Day", published in *The Monthly Packet*, January 1891. Information from Alan John.

698. "The Golden Rule", published in *Black and White*, 22 Aug. 1891 and *The Weekly Mail* (Cardiff), 26 Dec. 1891. (Presumably through the Tillotson Agency. cf. next item.)
699. "The Golden Rule" reprinted in *Newcastle Weekly Courant*, and in *Hampshire Telegraph and Sussex Chronicle*, 26 Dec. 1891.
700. "The Golden Rule" published in *Stories from Black and White*. 1 vol. London: Chapman and Hall, 1893.
- This edition was republished in two volumes by Croome & Co of London, n.d. The title is *To Please His Wife by Thomas Hardy. . . And Other Tales*. Oliphant's story is in Volume 2. The BL has a copy (vol 1 only) and suggests 1900 as the date.
701. "A Chance Encounter", published in *Black and White*, 12 Dec. 1891. (Presumably through the Tillotson Agency. cf. Item 701b.)
- 701a. "A Chance Encounter" reprinted in *Harper's Bazar* (NY), 19 Dec., 1891, 974-5.
- 701b. "A Chance Encounter" reprinted in *Manchester Weekly Times*, 29 Jul. 1892 and *The Weekly Irish Times* (Dublin), 6 Aug. 1892.
702. "A Girl of the Period", published in *The English Illustrated Magazine*, Feb. 1892.
- 702a. "A Divided Pair", published as a four-page supplement to *The Illustrated London News*, 6 February 1892, with seven illustrations by E.F. Brewtnall.
703. "Mary's Brother", published in *Atalanta*, Oct. 1892.
704. "A Story of a Wedding Tour", serialized in *Nottinghamshire Guardian*, 23 and 30 Jun. 1894 and *St James's Gazette*, 30 June to 3 July 1894; and in *St James's Budget*, 29 June and 6 July 1894. It was thus published after its sequel "John"; and this item is consequently out of sequence. But it must have been written in 1892 or 1893. Subsequently serialized in *Bolton Weekly Journal*, 16 and 23 May, 1896 (information from Graham Law) and *Cardiff Times*, 17 and 24 Jul. 1897 (information from Alan John). It was afterwards collected in *A Widow's Tale*, May 1898. (See below, item 720.) It was probably a story rejected in 1892 by *The English Illustrated Magazine* (letter of MOWO to Alexander Macmillan, 7 Apr., n.d. (1892), Macmillan MSS, BL Add Ms 54919 ff. 265-6). Its sequel "John" was published in Mar. 1894. (See below, item 709.)
- 704a. "A Story of a Wedding Tour", included in *Nineteenth-century Stories by Women, An Anthology*, ed. Glennis Stephenson (Peterborough, Ontario: Broadview Literary Texts/Broadview Press, 1993), 402-27, with portrait, notes, endnote and bibliography. Reprinted May 1995. cf.next item.
- 704b Also included in *Nineteenth-Century Short Stories by Women: A Routledge Anthology*, ed. Harriet Devine Jump (London and NY, Routledge, 1998), the final story in the book, 425-40. In Jump's introduction an interesting comment on the story, 6.
NB Item 704a is included in the bibliography.
705. "Isabel Dysart", serialized in *Chambers's Journal*, 7 to 28 Jan. 1893. Afterwards collected in Sept. 1898. See below, item 723.
706. "The Member's Wife", serialized in *The National Observer*, 4, 11 Mar. 1893.
707. "A Widow's Tale", serialized in *Cornhill Magazine*, July to Sept. 1893. Afterwards collected in May 1898. See below, item 720.
708. "The Whirl of Youth", serialized in *The National Observer*, 1 to 28 Oct. 1893. Afterwards collected in May 1898. See below, item 720. A sequel to "John".

708a. "My Brother Frank", serialized in *The Household* (Boston, Mass), Jan. to May, 1894, Volume XXVII, numbers 1 to 5. Information from Joan Richardson. Publication was announced in the 1885 Prospectus for the (weekly) *Boston Youth's Companion*, which was widely publicised in the American press in late 1884 (see e.g. *Ohio Democrat* (4 December 1884) page 3). Thus "My Brother Frank" was written or at least planned no later than 1884. Information from Graham Law.

709. "John", published in *The Pall Mall Magazine*, Mar. 1894. Afterwards collected in May 1898. See below, item 720. ("John" is a sequel to "A Story of a Wedding Tour" and should not be confused with *John: A Love Story*, 1870. See above, items 194-8.)

710. "A Mysterious Bridegroom", published in *The Pall Mall Magazine*, Mar. 1895. (A sequel to "John".)

711. "A Maiden's Mind", published in *Atalanta*, Dec. 1895.

712. "The Heirs of Kellie, an Episode of Family History", published in *Blackwood's Magazine*, Mar. 1896. Afterwards collected in May 1898. See below, item 720.

713. "The Strange Adventures of John Percival", serialized in *Chambers's Journal*, 2 to 30 May 1896. Afterwards collected in May 1898. See below, item 720.

* * * * *

Stories incorrectly attributed to Mrs Oliphant

"Edgar Wayne's Escape" (*Blackwood's Magazine*, October 1873) is attributed to MOWO in *Poole's Index of Periodical Literature* and in *Littell's Living Age*. But *Wellesley's Guide to Victorian Periodicals* attributes it to Alexander Allardyce. Perhaps MOWO gave assistance to Allardyce when he was writing it.

A story recently discovered by Alan John is "The Mystery of Trevarrock by Mrs Oliphant", serialised in *Springfield Sunday Journal* (Springfield, Illinois), 25 May to 15 June 1890, subsequently appearing in other American and Australian newspapers. In theme, content, tone and treatment it is totally unlike Oliphant's work and could not possibly have been written by her in 1890.

Another story attributed to Mrs Oliphant but not written by her is "The Story of Elisabetta Sirani. By Mrs Oliphant" published in *Short Stories* magazine (NY), November 1893. This story was written by Dinah Craik and included in *Avillion and Other Tales* (1853), and later reprinted in *Romantic Tales* (1890). Information from Graham Law.

William Meikle, *The Ghost Club, Newly Found Tales of Victorian Terror* (Crystal Lake IL, Crystal Lake Publishing, 2017) includes a series of ghost stories by different authors allegedly narrated at one or more group meetings of "The Ghost Club" and recently discovered in the attic of a London club. Famous writers, including Tolstoy, Mark Twain, Robert Louis Stevenson, Henry James and a young H. G. Wells, and other authors including Oliphant, contribute ghost stories. The story credited to Oliphant is "To the Manor Born", the seventh of fourteen stories, eleven pages long. This meeting would seem to have taken place in the late 1880s or 1890. "To the Manor Born" is a Scottish story in which a maidservant helps her employer to contact the ghosts of his dead wife and baby. It is impossible that Oliphant could ever have attended such a meeting and the story is clearly a pastiche by Meikle, and not a very good one, although it has echoes of *The Lady's Walk*. Edition used: Kindle.

"The Rev. Adam Cameron's Visit to London" was published in *The Cornhill* 34, Jul 1876, 88. It was credited to Oliphant by *The Pall Mall Gazette*, 9 Sep, 1890, 4, but is by Henrietta Keddie, aka Sarah Tytler. This is the fourth edition of *PMG* of this date. Information from Oliver Campbell.

IV COLLECTIONS OF SHORTER FICTION

See also items 37, 647, 654, 660, 660c.

Neighbours on the Green

714. First ed. *Neighbours / on the Green / By / Mrs Oliphant / "Old Wives' Tales"*. (Dedicated to General George Chesney, the critic R.H. Hutton and other friends living on Englefield Green—the Dinglefield Green of these stories.) // 3 vols. London: Macmillan & Co., Feb. 1889. Also published by Macmillan & Co. of NY. (Collects items 671, 673, 674, 675, 676, 680, 687, 689, 690 - in the order 671, 673, 674, 680, 676, 689, 675, 687, 690.)

715. New ed. 1 vol. Macmillan, May 1889.

716. Tauchnitz ed. 1 vol. 1889.

717. New ed. 1 vol. Macmillan, 1891.

718. Cheap ed. 1 vol. Macmillan, July 1901.

719. New ed. 1 vol. Macmillan, 1904.

A Widow's Tale and Other Stories

720. First ed. *A Widow's Tale / and Other Stories / By / Mrs Oliphant / With an Introductory Note by / J.M. Barrie*. // 1 vol. Edinburgh and London: William Blackwood & Sons, May 1898. (Collects items 686, 693, 697, 704, 707, 708, 709, 712, 713 - in the order 707, 693, 697, 686, 713, 704, 709, 708, 712.)

721. New ed. 1 vol. Blackwood, 1898.

722. American ed. 1 vol. NY: R.F. Fenno, 1899.

That Little Cutty (and other stories)

723. First ed. *That Little Cutty / Dr Barrère / Isabel Dysart / By / Mrs Oliphant / Author of The Chronicles of Carlingford etc. etc.* // (On spine and front of book: *That Little Cutty / and Other Stories*.) London and NY: Macmillan & Co., Sept. 1898. (Collects items 691, 692, 705.)

* * * * *

Recently most of the shorter fiction has been published individually by minor publishers. Information from Joan Richardson. It is not necessary to give full details of these editions. Also Delphi Classics, a publisher of electronic books, has published *The Works of Margaret Oliphant* (2015), which includes the whole *Chronicles of Carlingford* and the *Stories of the Seen and Unseen*, but only a wide selection of her other fiction, and four non-fiction books. Gyan Books of Delhi, India has been mentioned in item 222a, and it is enough here to say that they have published three very recently discovered short stories, “Wallyford”. “My Brother Frank”, and “New Year's Day”. Also *The Romance of Agostini* has appeared in print with them for the first time since its serialisation in *Blackwood's Magazine* in 1860.

In addition recently many new publishers have started publishing Oliphant books, among many reprints of forgotten or long-out-of-print books from the past. I have given examples from the Australian publisher, Wentworth Press (469c) and the prestigious British Library Historical Print Editions (469b). Here is a list of other firms: Forgotten Books, Nabu Press, Hardpress Publishing, Createspace, Createspace Independent

Publishing Platform, Kessinger Publishing, General Books and Palala Press, which may be another name for Wentworth Press, since the appearance of their books is similar to Wentworth's. (I am grateful to Joan Richardson for drawing my attention to most of these.) In addition I have examined the website of Libristo.pl of Poland and the Czech Republic. And BiblioBazaar (or Bibliobazaar), who supposedly are planning to publish Oliphant's collected works (see 636a), has also published many books by her, evidently published before the ambitious project of the collected works was set in motion. The books are available to buy or download from Open Library or Wordery, which has a very useful website, or Blackwell's, the bookshop which serves most British university towns. Also I would refer readers to the end of the Preface to my Secondary bibliography, where I give the full list of Oliphant books available at the date of first publication of that e-book in the Elibron Classics branch of Adamant Media Corporation; and I also list there books by Kessinger Publishing.

A very wide range of Oliphant books is published by these publishers, including such rarities as the early novels once attributed to William Wilson, and *Dies Irae*, published anonymously but credited to Oliphant by Halkett and Laing, *Dictionary of Anonymous and Pseudonymous English Literature*. Many books not available elsewhere are available in one or more of the lists of these publishers, but there is no point in giving a full list. I would like to commend editions of *The Ladies Lindores* found in the lists of many of the publishers named above.

Another edition with a misleading title like the one by BiblioBazaar is *Collected Stories by Margaret Oliphant*, Jovian Press, 23 March 2010, apparently linked with Amazon to be sold for Kindle downloads. It contains only "The Library Window" and "The Secret Chamber". Perhaps it is intended as the first of a series. But Jovian Press has published no other books by Oliphant.

No doubt most of Oliphant's work, fiction and non-fiction, can be found in these lists. Many books appear several times in the lists. But none of these publications is scholarly or printed with a concern for textual accuracy; they are thus unsuitable for study in universities. They may be taken from first editions, and many indeed are in the original three volumes. Their main value is that they make most or all of Oliphant's work available to those who otherwise would not be able to read her. The time for scholarly editions of most of her work, apart from *The Chronicles of Carlingford*, the *Stories of the Seen and Unseen* and one or two other books, has not yet arrived. It is surprising that even the British Library reprints are simple verbatim copies. Some are available by the newly fashionable method of print on demand or are produced by photographing the original texts with blotches, misprints, damaged pages and the like on the principle – a very dubious one – that it is better to have a blemished copy than no copy at all.

* * * * *

A recent kindle ebook publication appears to offer the start of a Collected Works: it is by Jame-Books, evidently an American publisher. In 2014 appeared *The First Margaret Oliphant's Collected Works*, which includes *The Chronicles of Carlingford* in an incorrect sequence and excluding "The Executor", also "The Open Door", *Jeanne d'Arc*, *A Widow's Tale and other Stories*, *A Beleaguered City* and *Sir Tom*. It was followed by *The Second Margaret Oliphant's Collected Works*, which includes *The House on the Moor*. Royal Edinburgh without illustrations, *A Little Pilgrim*, *The Little Pilgrim: Further Experiences*, *A Country Gentleman and his Family*, *The Marriage of Elinor*, *The Days of my Life*, *Madonna Mary*, *The Curate in Charge* and *Merkland*. It is impossible to understand the principles of selection in these volumes, or to understand why two novels (*The House on the Moor* and *The Days of my Life*) in the second volume are printed with the original three volumes, but not the others. There is also a collected *Chronicles of Carlingford* with the stories in a different sequence from that in *The First ... Collected Works*, but still incorrect, and excluding "The Executor".

* * * * *

A new *Works* of Oliphant by the prolific Delphi Books has recently been published, replacing their earlier version: *Delphi Works of Margaret Oliphant with Complete Stories of the Seen and Unseen (Illustrated)*, 2015. The list of *Stories of the Seen and Unseen* includes *The Wizard's Son* and "New Year's Day", thus reprinting this newly discovered short story for the first time. Also included are the complete *Chronicles of Carlingford* and a somewhat illogical selection of novels and short stories. There are also four arbitrarily chosen works of non-fiction.

V AUTOBIOGRAPHY AND LETTERS

724. First ed. *The Autobiography and / Letters of / Mrs M.O.W. Oliphant /* Arranged and Edited by / Mrs Harry Coghill // 1 vol. Edinburgh and London: William Blackwood & Sons, Apr. 1899. Including List of Mrs Oliphant's Published Works, and Mrs Oliphant's Contributions to *Blackwood's Magazine*.

725. First American ed. 1 vol. NY: Dodd, Mead, 1899.

726. New ed. 1 vol. Blackwood, June 1899. (Almost identical with first ed.)

727. New ed. 1 vol. Blackwood, Nov. 1899. (Abridged and reduced in size. The list of MOWO's works and contributions to *Blackwood's Magazine* is omitted.)

727a American ed. NY: International Association of Newspapers and Authors, 1901. (Information from D.J. Trela.)

728. New ed. 1 vol. Leicester: Leicester University Press, 1974. (Victorian Library, introduction and notes by Mrs Q.D. Leavis. This edition is a photographic reproduction of the First Edition.)

729. New ed. 1 vol. Chicago: University of Chicago Press, 1988. Preface by Laurie Langbauer. This edition reprints the Autobiography and the Bibliography, as in items 724 and 726, but not the Letters. Title: *The Autobiography of Mrs Oliphant*.

730. Edition of Autobiography direct from manuscript. *The Autobiography of Mrs Oliphant*, edited with Introduction and Notes, by Elisabeth Jay. Oxford: OUP, 1990 (Nov.).

731 Jay ed, *Autobiography* republished by Broadview Press, Peterborough, Ontario, Canada, Nineteenth Century British Autobiographies, 2002.

APPENDIX A
EPIGRAPH TO YOUNG MUSGRAVE, 1877

This epigraph faces the title page:

"Touching sacrifice: of thy worldly possessions give all, even to the spoiling of thy goods; for thus teaches our Lord Christ, and our blessed master San Francesco. If a poor person, more poor than thou, would have thy habit, which it is not permitted by the rule of the order to give, let him take it from thee: so wilt thou do no wrong; but thy life, which is not thine, give not: it is but given to thee for God's service; thou canst not take it up, neither canst thou lay it down. This rule obey if thou wouldest be free from presumption. For our Lord Christ alone, whose life was His own, hath power and privilege to give it away." -- Sermons, BB. Frati Ginepro e Lausdeo, dei Fratri Minori.

APPENDIX B
ANTHOLOGIES CONTAINING "THE OPEN DOOR" AND "THE LIBRARY WINDOW"

"The Open Door" and "The Library Window" have appeared in the following anthologies in the twentieth century and after.

Note: Regrettably, certain American editions of recent years are excluded, not having been inspected by the compiler. But as is stated in the introduction (p. 13), the intention always was to include only selected American material.

"The Open Door"

Ghosts and Marvels (The World's Classics CCLXXXIV), ed. V.H. Collins (Oxford University Press, 1924).

Great Short Stories of Detection, Mystery and Horror, First Series, ed. Dorothy L. Sayers (London: Victor Gollancz, 1928).

Omnibus of Crime, ed. Dorothy L. Sayers (NY: Harcourt, Brace, 1929). (Identical with previous item?)

Scottish Short Stories (London: Faber, 1932). Reprinted in 1942.

A Century of Thrillers, From Poe to Arlen (London: Daily Express Publications, 1934). Preface by James Agate.

The Mystery Book, ed. A. Douglas Thomson (London: Odhams Press, 1934).

A Century of Horror Stories, ed. Dennis Wheatley (London: Hutchinson, n.d. (1935)).

The Gentlewomen of Evil, ed. Peter Haining (NY: Taplinger Publishing Co., 1967).

Hauntings, ed. H. Mezzio, illus. Edward Gorey (NY: Doubleday, 1968).

Classic Ghost Stories (NY: Dover Publications, 1975).

The New Penguin Book of Scottish Short Stories, ed. Ian Murray (Harmondsworth: Penguin Books, 1983).

The Penguin Book of Ghost Stories, ed. J.A. Cuddon (Harmondsworth: Penguin Books, 1984).

The Virago Book of Victorian Ghost Stories, ed Richard Dalby, London: the Virago Press, 1988.

The Penguin Book of Ghost Stories: From Elizabeth Gaskell to Ambrose Bierce, ed. Michael Newton (London: Penguin Books, Feb 2010).

The Wimbourne Book of Victorian Ghost Stories (Annotated), vol 6, ed. Alastair Gunn, Wimbourne Books, Wimborne, Dorset, 2017. cf.item 611c.

Stories that inspired M. R. James, vol 1, ed. William Ross and Michael Taylor, Oct 2017.

This is a companion ebook to the podcast series "A Podcast to the Curious, dedicated to the weird fiction of M. R. James", www.mrjamespodcast.com. Information from Joan Richardson.

See also items 625b, 660b, and 660c, the endnote after item 723 and Epilogue 2013.

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"The Library Window"

Great Short Stories of Detection, Mystery and Horror, Second Series, ed. Dorothy L. Sayers (London: Victor Gollancz, 1931).

Second Omnibus of Crime, ed. Dorothy L. Sayers (NY: Coward-McCann, 1932). (Identical with previous item?)

Fifty Years of Ghost Stories (London: Hutchinson, n.d. (1930s?)).

Les Oeuvres Libres, nouvelle serie 128 (Paris: Librairie Arthème Fayard, Jan. 1957). (French translation by Marguerite Faguer: "La Fenetre de la Bibliotheque". BL.)

Scottish Short Stories 1800-1900 (The Scottish Library), ed. Douglas Gifford (London: Calder and Boyars, 1971).

Walk in Dread, ed. Dorothy Tomlinson (NY: Taplinger Publishing Co., 1972).

The Penguin Book of the British Short Story, vol 1, *From Daniel Defoe to John Buchan*, ed Philip Hensher, London, Penguin Books, 2015.

The Wimbourne Book of Victorian Ghost Stories (Annotated), vol 10, ed Alistair Gunn, Wimbourne Books, Wimborne, Dorset. Oct 2018. cf. item .611c.

See also items 625b, 660a, 660b, 660c and 675a, the endnote after item 723 and Epilogue 2013.

APPENDIX C LITTELL'S LIVING AGE

Although it scarcely seemed necessary to list in the main bibliography all Mrs Oliphant's works reprinted in *Littell's Living Age* of Boston, it is nevertheless useful that the complete list should be seen in one sequence.

"Annie Orme", 20 Nov. 1852.

John Rintoul, 9 Apr., 14 May 1853.

Katie Stewart, 8 Jan. to 5 Feb. 1853.

The Quiet Heart, 22 Apr. to 10 June 1854.

Zaidee, 10 Feb. 1855 to 5 Jan. 1856.

The Athelings, 19 July 1856 to 11 July 1857.

"A Christmas Tale", 21 Feb. 1857.

"Eben", 26 Dec. 1857.

Felicita, 8, 15 Oct. 1859

The Romance of Agostini, 13 Oct. 1860 to 9 Feb. 1861.

"The Executor", 22 June 1861.

"The Rector", 12 Oct. 1861.

The Doctor's Family, 16 Nov. 1861 to 1 Mar. 1862.

"Isabell Carr", 23 Nov., 21 Dec. 1861.

Salem Chapel, 15 Mar. to 13 Dec. 1862.

Mrs Clifford's Marriage, 28 Mar., 9 May 1863.

The Perpetual Curate, 27 June 1863 to 8 Oct. 1864.

A Son of the Soil, 9 Jan. 1864 to 6 May 1865.

Miss Marjoribanks, 11 Mar. 1865 to 12 May 1866.

Madonna Mary, 27 Jan. to 22 Dec. 1866.

Brownlows, 16 Feb. 1867 to 29 Feb. 1868.

"My Neighbour Nelly", 7 Mar. 1868.

"Mrs Merridew's Fortune", 9 Oct. 1869.

John: A Love Story, 11 Dec. 1869 to 30 July 1870.

"Lady Isabella", 15 Apr., 20 May 1871.

"The Scientific Gentleman", 11, 25 Jan. 1873.

"A Railway Junction", 29 Nov. 1873.

Innocent, 19 Apr. to 27 Sept. 1873.

The Story of Valentine and His Brother, 28 Feb. 1874 to 27 Mar. 1875.

A Rose in June, 18 Apr. to 5 Sept. 1874.

"The Count's Daughters", 30 Jan., 6 Feb. 1875.

The Curate in Charge, 13 Nov. 1875 to 19 Feb. 1876.

Carità, 1 July 1876 to 1 Sept. 1877.

"The Secret Chamber", 6 Jan. 1877.

Within the Precincts, 12 Jan. 1878 to 8 Mar. 1879.

"An Elderly Romance", 13 Dec. 1879.

He That Will Not When He May, 1 Nov. 1879 to 7 Aug. 1880.

"Earthbound", 14 Feb. 1880.

"My Faithful Johnny", 11 Dec. 1880 to 15 Jan. 1881.

In Trust, 6 Aug. to 29 Oct. 1881.

"The Open Door", 4 Feb. 1882.

Lady Jane, 18 Mar. to 30 June 1882.

"A Little Pilgrim in the Unseen", 27 May 1882.

"The Little Pilgrim Goes up Higher", 30 Sept. 1882.

The Ladies Lindores, 3 June 1882 to 2 June 1883.

The Lady's Walk, 20 Jan. 1883.

The Wizard's Son, 21 Apr. 1883 to 29 Mar. 1884.

"Old Lady Mary", 26 Jan., 2 Feb. 1884.

"The Portrait", 31 Jan. 1885.

A House Divided Against Itself, 31 Jan. 1885 to 3 Jan. 1886.

"Dr Barrère", 16 Jan. 1886.

"The Land of Darkness", 5, 12 Feb. 1887.

Mr Sandford, 9, 16 June 1888.

Sons and Daughters, 5 Apr. to 24 May 1890.

"A Visitor and His Opinions", 20 May 1893.

"The Library Window", 1 Feb. 1896.

"The Heirs of Kellie", 11, 18 Apr. 1896.

"The Land of Suspense", 13, 20 Feb. 1897.

APPENDIX D

NOVELS BY WILLIAM WILSON

Nine novels appear in the catalogues of the British Library under the name of MOWO's brother William Wilson. On stylistic evidence and on the evidence of letters in BL (Add Ms 46,616 ff. 26-40) and in NLS (Acc 5793/3) three of these novels (*John Drayton*, *The Melvilles*, *Ailieford*) are undoubtedly by MOWO, who allowed her brother to take the credit, and the financial proceeds, of them. A fourth novel, *Christian Melville*, was written by MOWO at the age of about sixteen (*A&L*, pp. 16-17) and also consigned to her brother in the 1850s. Accordingly these four novels appear in the main bibliography.

It may be that the first draft of *John Drayton* (1851) was written by Wilson and that after he had abandoned it his sister totally rewrote it; in some ways it resembles later novels which are undoubtedly by Wilson (*A Good Time Coming*, *John Arnold*). There are themes of industrialism, poverty and trades unionism in common. Wilson's one gift as a novelist, it should be added, is for a form of social realism.

His second attempt to make a novelist of himself was the autobiographical *Mathew Paxton*. This was followed by four other novels of little merit, although a second autobiographical novel, *Andrew Ramsay of Errol*, gives a striking picture of Mrs Oliphant as a girl.

Here follows a list of these five novels.

D1. *Mathew Paxton*. / Edited / By the Author of *John Drayton*, *Ailieford* / &c. &c. // 3 vols. London: Hurst and Blackett, 1854. ("Edited" no doubt means what it says. Mrs Oliphant evidently carefully revised the text of her brother's novel before sending it to the publishers.)

D2. *A Good Time Coming*. / By / The Author of / *Mathew Paxton* // 3 vols. London: Hurst and Blackett, 1859.

D3. *John Arnold*. / By / The Author of *Mathew Paxton* / &c. &c. // 3 vols. London: Hurst and Blackett, 1862.

D4. *Andrew Ramsay of Errol*. / By / The Author of / *John Arnold*, *Mathew Paxton*, / &c. &c. // 3 vols. London: Hurst and Blackett, 1865.

D5. *Roderick*. / By / The Author of / *John Arnold*, *Andrew Ramsay*, / &c. &c. // 3 vols. London: Hurst and Blackett, 1871. (Vineta Colby considers that *Roderick* is not by Wilson, because it "is incredibly amateurish and crudely botched"—"William Wilson, Novelist", *Notes and Queries* 211 (October 1981), p. 66. It is true that it is a very incompetent novel. But the incompetence is not that of inexperience; it shows the final collapse of a very weak imagination. Stylistically it is undoubtedly by Wilson; the weaknesses of the book are those found in its predecessors. And its heroine is of the only kind that Wilson could manage, lively and teasing until subdued by love—possibly based on his sister. Such heroines appear in D2, D3 and D4 as well as in *Roderick*.)

APPENDIX E INDEX OF PUBLISHERS

Nothing is included from Appendix B. Numbers refer to items, not to pages.

I *British*

Association for Scottish Literary Studies 520b

Bentley, Richard 21-23, 30

Blackett, Spencer 383, 385, 480-481, 522-523

Blackwood and Sons, William 33-37, 47-48, 55, 65, 112-113, 114-117, 119- 121, 124-127, 129-130, 136, 138-139, 141, 144, 146, 148, 151-153, 181, 195, 197-198, 243, 246-248, 362, 388, 455, 527-528, 566, 590, 592, 607, 608, 647-648, 657, 660, 663, 679, 683, 720-721, 724, 726- 727

Bogue, David 62 Chambers, W. & R. 603, 605

British Library, 660c

British Library Historical Print Editions, 469b.

Chapman and Hall 18-19, 41, 52, 60, 69, 90, 97, 102-103, 177-178, 202- 203, 226, 231, 259, 261, 700
See also Ward, Lock

Chatto and Windus 155, 268-272, 332-334, 336-337, 342-344, 574-575

Clark of Edinburgh, R & R 453a

Colburn, Henry 1-4, 10-11, 15, 17, 24-25

Collins, Sons & Co., William 154

Darton & Co. 7

Dent & Sons Ltd., J.M. 131, 520a

Edinburgh University Press 694

Everett & Co. 184, 189

Fisher Unwin 593-594

Grand Colosseum Warehouse Co. 53a, 93

Griffith, Farran & Co. 384, 482

Hodgson, Thomas 6, 13

Hurst and Blackett 26-27, 29, 38-39, 43, 50, 57-59, 67, 71-73, 74, 76, 78-79, 88, 94-95, 98-99, 105, 169-171, 173, 185, 192, 200, 223, 228, 251, 253-254, 256, 257, 288-289, 292-294, 316, 328, 338-339, 379, 418-419, 422-426, 474, 479, 550-551, 553, 562-564, D1, D2, D3, D4, D5

Hutchinson & Co. 555-556, 559-561, 577, 579-580

Isbister & Co 358

Johnston & Bacon 611
 King, Richard Edward 241, 386, 525
 Leicester University Press 728
 Leng & Co., John 132, 335a
 Leonaur Books, 660b.
 Longmans, Green & Co. 368, 370-378, 428-431 , 432-437, 506, 508-11, 598, 600, 602
 Maclehose & Sons, James 466, 469
 Macmillan & Co. 80, 82-87, 159-165, 274-475, 278-284, 308, 312-315, 347 348, 350, 352-355, 394, 398-400, 405-409, 410-412, 415-416, 446, 451-453, 466, 469, 485, 487-488, 490, 492-493, 513, 515-516, 518- 520, 530, 533, 537, 539, 541-543, 546, 548-549, 613, 615-621, 623-624, 630, 633, 636, 652-653, 714-715, 717-719, 723
 Maxwell, John & Robert 383
 Methuen & Co. 217-222, 441-444, 583, 585-588, 639-642
 Murray, John 306, 504
 Nelson & Sons, Thomas 133, 335
 Newnes & Co., George 188
 Oxford University Press 122a, 417a, 625a, 730
 Partridge & Co., S.W. 494-497
 Penguin Books 156b, B (2 entries)
 Persephone Press 525a
 Polygon 658, 675a
 Richards, Grant 438
 Routledge & Sons, George 63, 211, 319
 Sampson Low, Marston, Low and Searle 234, 237-240
 Scottish Academic Press 469a, 660a
 Simpkin, Marshall & Co. 483
 Smith, Elder & Co. 299-300, 303-305, 322, 325-327, 500, 503
 Standard Library Co. 464
 Sutton, Alan 284a
 Tinsley Brothers 207, 209, 264-265
 Virago Press 122b, 134a, 142a, 156a, 295a, 417
 Ward and Downey 461-463

Ward, Lock & Co. 20, 41-42, 53, 60-61, 70, 91-92, 104, 178-179, 204, 210, 212-213, 227, 232, 261-262 See also Chapman and Hall

Weldon & Co. 9

White, F.V. 570, 573

Wimbourne Books 611c

Xanadu Publications 611a

II *American*

Appleton & Co. D. 5, 40, 193

BiblioBazaar, 636a.

Broadview Press 295b, 704a

Buckles & Co., F.M. 531

Dodd Mead & Co. 577, 725

Donohue, Henneberry 524

Dover Publications 611d

Fenno, R.F./Fenno and Sons, R.F. 552, 595, 722

Follett, Foster & Co. 668

Garland Publishing Co. 122, 134, 142, 150, 295

Gould and Lincoln 81

Gregory, J.G. 106

Harper & Brothers 16, 32, 49, 66, 68, 75, 89, 96, 100, 111, 114, 137, 147, 158, 168, 175, 183, 186, 196, 201, 224, 235, 244, 276, 290, 301, 309, 317, 323, 329, 340, 349, 358, 361, 380, 389, 396, 402, 413, 420, 428, 447, 456, 467, 476, 491, 507, 514, 582, 591

Hewett, J.P. 56

Holt & Co., H. 266

Houghton, Mifflin & Co. 486

The Household 708a

International Association of Newspapers and Authors 727a

Lippincott Company, J.B. 603

Littell Son & Co./Littell and Gay 110, 145, 174, 182

Little, Brown & Co. 634, 654

Longmans, Green & Co. 597

Lovell Company, J.W. 390, 395, 403, 448, 460, 472, 477, 532, 536 , 645

Macmillan & Co. 394, 410, 446, 466, 541, 652, 714, 723

Munro, George 150, 216, 260, 287, 310, 330, 357, 360, 367, 381, 391, 404, 432, 440, 449, 457, 459, 468, 471, 478, 614, 632, 638

Munro, N.L. 473

Osgood, J.R. 250

Paterson, T.B. 14, 45

Porter and Coates 286

Putnam's Sons, G.P. 501

Riker, Thorne & Co. 51

Roberts Brothers 631, 644, 654

Scribner, Armstrong & Co. 208, 229

Stringer and Townsend 12, 44

Taylor, J.A. 571

Tibbals & Son, N. 296

University of Chicago Press 729

US Book Company 545, 557, 567

Valancourt Books 642a

Viking Press 625

III *German*

Asher & Co. 28, 77

Engelhorn, J. 364

Heinemann and Balestier 534, 547, 558, 568

Tauchnitz, Bernhard 8, 101, 118, 128, 140, 149, 167, 176, 187, 225, 230, 236, 245, 252, 258, 267, 277, 291, 302, 311, 318, 324, 331, 341, 351, 363, 369, 382, 392, 397, 414, 421, 450, 502, 517, 538, 572, 584, 601, 635, 716

IV *French*

Bloud et Gay 622

Firmin-Didot 255

Hachette 115a

Paul, Emile 622

V *Indian*

Gyan Books, .222a.

VI *Australian*

Wentworth Press, 469c.

See also endnote after item 723.

APPENDIX F INDEX OF PERIODICALS

Excluding some less important newspapers which serialized Oliphant fiction.

Numbers refer to items, not to pages.

I British

The Argosy 669a

Atalanta 581, 703, 711

Birmingham Weekly Post 521, 535

Black and White 697, 701

Blackwood's Magazine 31, 46, 54, 64, 107, 108, 109, 123, 135, 143, 180, 194, 242, 387, 489, 526, 565, 589, 606, 608, 610, 626, 643, 646, 650, 651, 655, 658, 659, 662, 664a, 665, 666, 666a, 668, 679, 681, 682, 712

Bolton Weekly Journal and District News 401, 458, 475, 569

Carlisle Express and Examiner 458, 521

Chambers's Journal 456, 705, 713

Cornhill Magazine 249, 297, 320, 489, 499, 671, 673, 674, 675, 676, 680, 689, 690, 693, 697, 707

The Court and Society Review 695

Darlington and Stockton Times 458

Eccles and Patricroft Times 475, 569

The English Illustrated Magazine 692, 702

Farnworth Weekly Journal and Observer 401, 475, 569

Fraser's Magazine 365, 625

The Gentlewoman 569

Glasgow Weekly Mail 459

Good Cheer 215, 356, 439, 670, 684, 686

Good Words 172, 205, 263, 359, 544, 672, 688 See also *Good Cheer*

The Graphic 233, 285, 687

Hampshire Telegraph and Sussex Chronicle 699

Hereford Times 535

Home 691

The Illustrated London News 702a

Lady's Pictorial 540, 550, 697b

Leigh Journal and Times 475, 569
The Leisure Hour 470
Life & Work A Parish Magazine 689a
Lloyds Weekly London Newspaper 697a
Longman's Magazine 427, 505, 596, 637
London Society 535
Macmillan's Magazine 157, 214, 273, 307, 345, 393, 512, 628, 629
Manchester Weekly Times 521
The Monthly Packet of Evening Readings for Members of the English Church 697c
The National Magazine 664
The National Observer 706, 708
Newcastle Weekly Chronicle 535
Newcastle Weekly Courant 569, 699
Newport and Market Drayton Advertiser 535
New Quarterly Magazine 612
The Nottinghamshire Guardian 401
Pall Mall Magazine 709, 710
Pendlebury and Swinton Journal 475, 569
Saint Paul's 190
The Scottish Church 465, 649
Sharpe's London Magazine 661
St James's Budget 704
St James's Gazette 704
St James's Magazine 667
The Star (Glasgow Evening Post) 199
The Sun (Paisley) 529
Sunday Talk 691c
Tyldesley Weekly Journal and Atherton News 475, 569
Victoria Magazine 669
The Victorian Magazine 554

The Weekly Irish Times (Dublin) 475, 701a

The Weekly Mail (Cardiff) 402, 521

The Welcome 494

Windsor Comet and Bazaar News 696

Yorkshire Weekly Post 521, 535

The Young Woman 576

II American

Appleton's Journal (New York) 191

Atlantic Monthly (Boston, Mass.) 445, 484

Harper's Bazar (New York) 701a

Harper's Weekly (New York) 298

The Household (Boston, Mass.) 708a

Littell's Living Age (Boston, Mass.) 54, 321, 346, 366, Appendix C

McClure's Magazine (New York) 656

New York Tribune (New York) 365a, 691a, 697a

Scribner's Monthly (New York) 206, 677, 678, 685

The Youth's Companion (Boston, Mass.) 691b

III French

Le Correspondant 693a

APPENDIX G

CHRONOLOGY OF MRS OLIPHANT'S FICTION

This appendix offers a precise chronological sequence which is not available in the bibliography itself. It includes all information discovered subsequent to 1986. I have aimed to make this list as complete as possible, including every work of fiction, however trivial, to indicate in what ways Mrs Oliphant was pursuing her career as a novelist from year to year. As far as possible the novels and short stories appear in precise chronological order. It is possible to identify the months of publication of novels from *The Publisher's Circular* and *The English Catalogue of Books*, and also from the first appearance of reviews in periodicals, especially *The Athenaeum*, which frequently published the first review of a book. I have incorporated material from 1986 and subsequent addenda, correcting the mistakes of 1986. In particular *Lady William* here appears as published in January 1894, not January 1893, as it appeared in 1986. The correction has also been made in the bibliography above. See item 541. My research on reviews of Mrs Oliphant's work has identified the dates of publication of all her fiction.

I have included selected details for American publication, but only where American publishers or periodicals secured publication before those in England, or simultaneously. See in particular details of *An Odd Couple* (1875 and 1876) and *A Poor Gentleman* (1886 etc.)

I am indebted to Professor Graham Law who made some additions to details of serialisation in newspapers, and to Joan Richardson for other information, notably four new Oliphant stories, *Wallyford*, "My Brother Frank", "From London to Edinburgh" and "New Year's Day" - which are listed below. The original informant on "From London to Edinburgh" and "New Year's Day" was Alan John.

1844/1845

The writing of *Christian Melville*.

1849

November: *Passages in the Life of Mrs Margaret Maitland of Sunnyside, Written by Herself*, 3 vols. London: Henry Colburn.

1850

December: *Merkland, A Story of Scottish Life*, 3 vols. London: Henry Colburn. (Published 1850, but dated 1851.)

1851

April: *Caleb Field, A Tale of the Puritans*. London: Henry Colburn.

August: *John Drayton, Being a History of the Early Life and Development of a Liverpool Engineer*, 2 vols. London: Bentley.

1852

April: *Memoirs and Resolutions of Adam Graeme of Mossgray, Including Some Chronicles of the Borough of Fendie*, 3 vols. London: Henry Colburn.

May: *The Melvilles*, 3 vols. London: Bentley.

Katie Stewart, A True Story in *Blackwood's Magazine*, July to November. Subsequently published at Christmas; London and Edinburgh: Blackwood. (Published 1852, but dated 1853.)

"How Annie Orme was Settled in Life, and What We Did to Help it on. By her Aunt, Miss Rachel Sinclair, Mantua-Maker, Lasswade", in *Sharpe's London Magazine*, September, October.

1853

March: *Harry Muir, A Story of Scottish Life*, 3 vols. London: Hurst and Blackett.

John Rintoul; or, The Fragment of the Wreck in *Blackwood's Magazine*, March, April.

October: *Ailieford, A Family History*, 3 vols. London: Hurst and Blackett.

The Quiet Heart in *Blackwood's Magazine*, December 1853 to May 1854.

1854

June: *Magdalen Hepburn, A Story of the Scottish Reformation*. London: Hurst and Blackett.

Zaidee, A Romance in *Blackwood's Magazine*, December 1854 to December 1855.

December: *The Quiet Heart*. London and Edinburgh: Blackwood.

1855

November: *Lilliesleaf, Being a Concluding series of Passages in the Life of Mrs Margaret Maitland of Sunnyside, Written by Herself*, 3 vols. London: Hurst and Blackett.

December: *Zaidee, a Romance*, 3 vols. London and Edinburgh: Blackwood. (Published 1855, but dated 1856.)

December: *Christian Melville*. London: David Bogue. (Published 1855, but dated 1856.)

1856

The Athelings; or, The Three Gifts in *Blackwood's Magazine*, June 1856 to June 1857.

1857

"A Christmas Tale" in *Blackwood's Magazine*, January.

February: *The Days of My Life, An Autobiography*, 3 vols. London: Hurst and Blackett.

Late June or July: *The Athelings; or, The Three Gifts*, 3 vols. London and Edinburgh: Blackwood.

"Eben, A True Story" in *The National Magazine*, November, December.

November: *Orphans, A Chapter in Life*. London: Hurst and Blackett. (Published 1857, but dated 1858.)

1858

November: *The Laird of Norlaw, A Scottish Story*, 3 vols. London: Hurst and Blackett.

November: *Agnes Hopetoun's Schools and Holidays, The Experiences of a Little Girl*. London: Macmillan. (Published 1858, but dated 1859.)

1859

"A Winter Journey", in *Blackwood's Magazine*, April.

Felicitia in *Blackwood's Magazine*, August, September.

December: *Lucy Crofton*. London: Hurst and Blackett. (Published 1859, but dated 1860.)

1860

John Rintoul; or, The Fragment of the Wreck in *Tales from Blackwood*, vol. XI, no. 32.

The Romance of Agostini in *Blackwood's Magazine*, September to December.

December: *The House on the Moor*, 3 vols. London: Hurst and Blackett. (Published 1860, but dated 1861.)

1861

"The Executor" in *Blackwood's Magazine*, May.

"Three Days in the Highlands", in *Blackwood's Magazine*, August.

"The Rector" in *Blackwood's Magazine*, September.

"Among the Lochs" in *Blackwood's Magazine*, October.

"Isabell Carr" in *St James's Magazine*, October, November.

The Doctor's Family in *Blackwood's Magazine*, October 1861 to January 1862.

November: "A Boy of Fife" in *Victoria Regia, a Miscellany of Prose and Verse*, ed. Adelaide A. Proctor. London: Emily Faithfull and Co., the Victoria Press.

November: *The Last of the Mortimers, A Story in Two Voices*, 3 vols. London: Hurst and Blackett. (Published 1861, but dated 1862.)

1862

Salem Chapel in *Blackwood's Magazine*, February 1862 to January 1863.

1863

January: *Salem Chapel*, 2 vols. London and Edinburgh: Blackwood.

Mrs Clifford's Marriage in *Blackwood's Magazine*, March, April. Not republished in Britain, but see under 1868.

April: *Heart and Cross*. London: Hurst and Blackett.

June: *The Rector, and The Doctor's Family*. London and Edinburgh: Blackwood.

The Perpetual Curate in *Blackwood's Magazine*, June 1863 to September 1864.

"A Story of a Voice" in *The Victoria Magazine*, August, September.

A Son of the Soil in *Macmillan's Magazine*, November 1863 to April 1865.

1864

November: *The Perpetual Curate*, 3 vols. London and Edinburgh: Blackwood.

1865

Miss Marjoribanks in *Blackwood's Magazine*, February 1865 to May 1866.

December: *Agnes*, 3 vols. London: Hurst and Blackett. (Published 1865, but dated 1866.)

1866

"A Hidden Treasure" in *The Argosy*, January.

Madonna Mary in *Good Words*, January to December. Published December, 3 vols. Hurst and Blackett. (Published 1866, but dated 1867.)

March: *A Son of the Soil*, 2 vols. London: Macmillan.

May: *Miss Marjoribanks*, 3 vols. London and Edinburgh: Blackwood.

1867

Brownlows in *Blackwood's Magazine*, January 1867 to February 1868.

"Madam Saint-Ange" in *Good Cheer*, the Christmas number of *Good Words*.

1868

Mrs Clifford's Marriage was published from *Blackwood's Magazine* by Follett, Foster & Co (New York). Month not known.

"My Neighbour Nelly" in *The Cornhill Magazine*, February.

March: *Brownlows*, 3 vols. London and Edinburgh: Blackwood.

"The Ship's Doctor" in *Good Words*, April.

"Lady Denzil" in *The Cornhill Magazine*, April.

"The Stockbroker at Dinglewood" in *The Cornhill Magazine*, September.

1869

June: *The Minister's Wife*, 3 vols. London: Hurst and Blackett.

The Three Brothers in *St Paul's* (afterwards *St Paul's Magazine*), June 1869 to September 1870; and in *Appleton's Journal* (New York), 12 June 1869 to 24 September 1870.

"Mrs Merridew's Fortune" in *The Cornhill Magazine*, September.

John, A Love Story in *Blackwood's Magazine*, November 1869 to July 1870.

1870

Squire Arden in *The Star* (*Glasgow Evening Post*), 13 June to 26 September.

July: *The Three Brothers*, 3 vols. London: Hurst and Blackett; also New York: D. Appleton & Co.

October: *John, A Love Story*, 2 vols. London and Edinburgh: Blackwood.

1871

"Lady Isabella" in *The Cornhill Magazine*, March, April.

"Norah, the Story of a Wild Irish Girl", in *Scribner's Monthly* (New York), May, June. (This story belongs to the series appearing in *The Cornhill Magazine* - including "Lady Isabella" - and afterwards collected in 1889 in *Neighbours on the Green*. But it was not republished in that edition. Evidently in 1889 Mrs Oliphant forgot that she had contributed the story to *Scribner's Monthly*.)

June: *Squire Arden*, 3 vols. London: Hurst and Blackett.

The Two Mrs Scudamores in *Scribner's Monthly* (New York), November, December 1871, January 1872; and in *Blackwood's Magazine*, December 1871, January 1872.

1872

At His Gates in *Good Words*, January to December; also in *Scribner's Monthly* (New York). Afterwards published in September in 3 vols. London: Tinsley Brothers.

May: *Ombra*, 3 vols. London: Hurst and Blackett.

The Two Marys in *Macmillan's Magazine*, September, November, December 1872, January 1873. (This was not reprinted until 1896.)

"The Scientific Gentleman" in *The Cornhill Magazine*, November, December.

1873

Innocent: A Tale of Modern Life in *The Graphic*, 4 January to 28 June. Afterwards published in June in 3 vols. London: Sampson Low.

April: *May*, 3 vols. London: Hurst and Blackett.

"A Visit to Albion" in *Blackwood's Magazine*, August.

"A Railway Junction, or, The Romance of Ladybank" in *Blackwood's Magazine*, October.

1874

The Story of Valentine and His Brother in *Blackwood's Magazine*, January 1874 to February 1875.

A Rose in June in *The Cornhill Magazine*, March to August; afterwards published in August in 2 vols. London: Hurst and Blackett.

May: *For Love and Life*, 3 vols. London: Hurst and Blackett.

"The Count's Daughters" in *Good Cheer*, the Christmas number of *Good Words*.

1875

Whiteladies in *Good Words*, January to December; afterwards published in September, in 3 vols. London: Tinsley Brothers.

February: *The Story of Valentine and His Brother*, 3 vols. London and Edinburgh: Blackwood.

The Curate in Charge in *Macmillan's Magazine*, August 1875 to January 1876.

"The Story of Anne Maturin, a Sketch for a Picture" in *Scribner's Monthly* (New York), November.

An Odd Couple in *The Graphic*, Christmas.

1876

January: *The Curate in Charge*, 2 vols. London: Macmillan.

June: *Phoebe, Junior, A Last Chronicle of Carlingford*, 3 vols. London: Hurst and Blackett.

An Odd Couple. Philadelphia: Porter and Coates. (Later published by George Munro (New York) in the Seaside Library, vol 23, no 452, 1879. It was not published in volume form in Britain.)

Carità in *The Cornhill Magazine*, June 1876 to August 1877.

"The Secret Chamber" in *Blackwood's Magazine*, December.

1877

Young Musgrave in *Macmillan's Magazine*, January to December; afterwards published in December in 3 vols. London: Macmillan.

May: *Mrs Arthur*, 3 vols. London: Hurst and Blackett.

June: *Carità*, 3 vols. London: Smith and Elder.

June: ? The writing of *Diana Trelawny*.

"The Lily and the Thorn" in *Good Cheer*, the Christmas number of *Good Words*.

"The Barley Mow" in *The Graphic*, Christmas.

1878

Within the Precincts in *The Cornhill Magazine*, February 1878 to April 1879.

July: *The Primrose Path, A Chapter in the Annals of the Kingdom of Fife*, 3 vols. London: Hurst and Blackett.

"The Secret Chamber" and "A Railway Junction, or, The Romance of Ladybank" collected in *Tales from Blackwood*, Second Series, respectively Vol. I, no. II and Vol. IV, no VII.

1879

A Beleaguered City in *New Quarterly Magazine*, January; afterwards published in an extended version in December. London: Macmillan. (Published 1879, but dated 1880.)

March: *Within the Precincts*, 3 vols. London: Smith and Elder and Co.

"A Party of Travellers" in *Good Words*, March, June, October.

"An Elderly Romance" in *The Cornhill Magazine*, November.

He That Will Not When He May in *Macmillan's Magazine*, November 1879 to November 1880.

The Two Mrs Scudamores and "Witcherley Ways" ("A Christmas Tale" in *Blackwood's Magazine*, January 1857) collected in *Tales from Blackwood*, Second Series, respectively Vol. VII, no. XIV and Vol. X, no. XX.

December: *The Greatest Heiress in England*, 3 vols. London: Hurst and Blackett. (Published 1879, but dated 1880.)

The Fugitives in *Good Cheer*, the Christmas number of *Good Words*.

1880

"Earthbound A Story of the Seen and Unseen" in *Fraser's Magazine*, January.

Wallyford in *Life & Work A Parish Magazine* 2 (1880), January to December. The magazine was published on behalf of the Church of Scotland. Information from Joan Richardson.

September: *He That Will Not When He May*, 3 vols. London: Macmillan.

"My Faithful Johnny" in *The Cornhill Magazine*, November, December.

No. 3 Grove Road, Hampstead in *Good Cheer*, the Christmas number of *Good Words*.

American edition: NY: George Munro (The Seaside Library, vol. 43, no. 875.)

(It was not reprinted in Britain until 1896.)

"That Little Cutty" in *Home* (owned and edited by Mrs J.H. Riddell), Christmas.¹
Reprinted from *Home* in *The New York Tribune*, 28 August 1881, 3.

1881

In Trust in *Fraser's Magazine*, February 1881 to January 1882

April: *Harry Joscelyn*, 3 vols. London: Hurst and Blackett.

1882

"The Open Door" in *Blackwood's Magazine*, January.

Lady Jane in *Good Words*, January to June.

January: *In Trust, the Story of a Lady and Her Lover*, 3 vols. London: Longmans.

The Ladies Lindores in *Blackwood's Magazine*, April 1882 to May 1883.

"A Little Pilgrim in the Unseen" in *Macmillan's Magazine*, May.

"The Little Pilgrim Goes up Higher" in *Macmillan's Magazine*, September.

These two collected in October as *A Little Pilgrim in the Unseen*. London: Macmillan.

The Wizard's Son in *Macmillan's Magazine*, November 1882 to March 1884.

The Lady's Walk in *Longman's Magazine*, December 1882, January 1883.

1883

Sir Tom in *Bolton Weekly Journal and District News* and the other Tillotson newspapers,² 2 January to 14 July.

January: *It Was a Lover and His Lass*, 3 vols. London: Hurst and Blackett.

May: *The Ladies Lindores*, 3 vols. London and Edinburgh: Blackwood.

December: *Hester; A Story of Contemporary Life*, 3 vols. London: Macmillan.

1884

Madam in *Longman's Magazine*, January 1884 to January 1885. Subsequently published 30 December. London: Longmans. (Published 1884, but dated 1885.)

"Old Lady Mary" in *Blackwood's Magazine*, January.

The Covenanter's Daughter in *The Youth's Companion* (Boston, Mass), 6 March to 24 April.

May: *The Wizard's Son*, 3 vols. London: Macmillan.

"Elinor" in *Sunday Talk* (Glasgow), June to December.

October: *Sir Tom*, 3 vols. London: Macmillan.

The Prodigals and Their Inheritance in *Good Cheer*, the Christmas number of *Good Words*.

1885

"The Portrait" in *Blackwood's Magazine*, January.

A Country Gentleman in *Atlantic Monthly* (Boston, Mass), January 1885 to February 1886.

A House Divided Against Itself in *Chambers's Journal*, 3 January to 5 December.

January: *Two Stories of the Seen and Unseen* ("Old Lady Mary" from 1884 and "The Open Door" from 1882). London and Edinburgh: Blackwood.

The Prodigals and Their Inheritance. New York: George Munro, n.d. (1885). (*The Prodigals* was not published in Britain until 1894.)

Oliver's Bride in *Bolton Weekly Journal and District News*, and *Newcastle Weekly Chronicle*, 18 April to 9 May; in the *Nottinghamshire Guardian*, 24 April to 15 May; in *Glasgow Weekly Mail*, 6 to 27 June; in *Carlisle Express and Examiner*, 7 to 28 November. (Not published in the other Tillotson newspapers.)

Effie Ogilvie in *The Scottish Church*, June 1885 to May 1886.

"The Little Pilgrim in the Seen and Unseen" in *The Scottish Church*, July.

"Dr Barrère" in *The English Illustrated Magazine*, December.

1886

"Queen Eleanor and Fair Rosamond" in *The Cornhill Magazine*, January, February.

A Poor Gentleman in *The Leisure Hour*, January to December. Subsequently published in America, presumably December: New York: George Munro. (There were two other American editions in 1887. The book was not published in Britain until 1889.)

February: *Oliver's Bride, A True Story*. London: Ward and Downey.

April: *A Country Gentleman and His Family* (extended title), 3 vols. London: Macmillan.

The Son of His Father in *Bolton Weekly Journal and District News* and the other Tillotson newspapers,³ 17 April to 30 October; also in *South London Press*, 17 April to 16 October; and in *The Weekly Irish Times* (Dublin), 24 April to 23 October.

May: *Effie Ogilvie, The Story of a Young Life*, 2 vols. Glasgow: Maclehose; and London: Macmillan.

October: *A House Divided Against Itself*, 3 vols. London and Edinburgh: Blackwood.

"An Anxious Moment" in *The New Amphion, Being the Book of the Edinburgh University Union Fancy Fair*. Edinburgh: Edinburgh University Press.

1887

"The Land of Darkness" in *Blackwood's Magazine*, January.

The Second Son in *Atlantic Monthly* (Boston, Mass), January 1887 to February 1888.

Cousin Mary in *The Welcome*, January to August.

Joyce in *Blackwood's Magazine*, May 1887 to April 1888.

July: *The Son of His Father*, 3 vols. London: Hurst and Blackett.

"The Story of an Anonymous Letter" in *Court and Society Review*,⁴ 16 November to 14 December.

1888

January: *The Second Son*, 3 vols. London: Macmillan.⁵

Mr Sandford in *The Cornhill Magazine*, April, May.

April: *Joyce*, 3 vols. London: Macmillan.

May: *Cousin Mary*. London: SW Partridge.

May: "On the Dark Mountains" in *Blackwood's Magazine*, November.

"The Little Dirty Angel" in *Windsor Comet and Bazaar News*,⁶ 6 November.

December: *The Land of Darkness, along with Some Further Chapters in the Experience of the Little Pilgrim*. London: Macmillan. (Collects "The Land of Darkness" from January 1887, "The Little Pilgrim in the Seen and Unseen" from July 1885 and "On the Dark Mountains" from November 1888.)

1889

February: *Neighbours on The Green*, 3 vols. London: Macmillan. (Collects "My Neighbour Nelly", "Lady Denzil", "The Stockbroker at Dinglewood", "The Scientific Gentleman", "Lady Isabella", "An Elderly Romance", "Mrs Merridew's Fortune" from *The Cornhill Magazine* 1868, 1869, 1871, 1872, 1879; "The Barley Mow" from *The Graphic* 1877; and "My Faithful Johnny" from *The Cornhill Magazine* 1880.)

Lady Car, The Sequel of a Life in *Longman's Magazine*, March to July. Subsequently published in June: London: Longmans.

July: *A Poor Gentleman*, 3 vols. London: Hurst and Blackett.

Kirsteen, A Story of a Scottish Family Seventy Years Ago in *Macmillan's Magazine*, August 1889 to August 1890.

"Mademoiselle" in *The Cornhill Magazine*, November, December.

The Mystery of Mrs Blencarrow in *Manchester Weekly Times*, *Birmingham Weekly Post*, *Yorkshire Weekly Post*, *Nottinghamshire Guardian* and *Carlisle Express and Examiner*, 30 November to 28 December; and in *The Weekly Mail* (Cardiff), 7 December 1889 to 4 January 1890.

"Janet" in *Lady's Pictorial*, Christmas (published 25 November). This is the prologue to *Janet, the Story of a Governess*, serialised in 1890. (When this novel was published in 1891 the prologue was omitted.)

1890

Janet, the Story of a Governess in *Lady's Pictorial*, 4 January to 28 June.

March: *The Duke's Daughter; and The Fugitives*, 3 vols. London and Edinburgh: Blackwood. (*Lady Jane* from 1882, retitled *The Duke's Daughter; The Fugitives* from 1879.)

Sons and Daughters in *Blackwood's Magazine*, March, April; published September: London and Edinburgh: Blackwood.

July: *The Mystery of Mrs Blencarrow*. London: Spencer Blackett.

September: *Kirsteen, A Story of a Scottish Family Seventy Years Ago*, 3 vols. London: Macmillan.

"From London to Edinburgh A Sentimental Journey", *Lloyd's Weekly London Newspaper*, 7 September.

The Railway Man and His Children in *The Sun* (Paisley), October 1890 to September 1891.

The Heir Presumptive and the Heir Apparent in *Birmingham Weekly Post*, *Newcastle Weekly Chronicle*, *Yorkshire Weekly Post* and *Hereford Times*, 18 October 1890 to 11 April 1891; and in *Newport and Market*

Drayton Advertiser, 25 October 1890 to 2 May, 1891; also in *London Society*, January to December 1891.⁷

"Elisabeth" in *Lady's Pictorial*, Christmas number.

1891

"New Year's Day" in *The Monthly Packet*, January.

The Marriage of Elinor in *Good Words*, January to December.

Lady William in *Lady's Pictorial*, 3 January to 27 June.

February: *Janet*, 3 vols. London: Hurst and Blackett. (From *Lady's Pictorial*, 1890, with the simplified title, and omitting the prologue of Christmas 1889.)

"The Golden Rule" in *Black and White*, 22 August.

Subsequently published in *The Newcastle Weekly Courant* and *Hampshire Telegraph and Sussex Chronicle*, 26 December.⁸

December: *The Railway Man and His Children*, 3 vols. London: Macmillan.

The Cuckoo in the Nest in *The Victorian Magazine*, December 1891 to November 1892.

"A Chance Encounter" in *Black and White*, 12 December.

Subsequently published in *The Weekly Irish Times*, 6 August 1892.⁹

1892

The Strange Story of Mr Robert Dalyell in *The Cornhill Magazine*, January to March.

"A Girl of the Period" in *The English Illustrated Magazine*, February.

Diana, The History of a Great Mistake in *Blackwood's Magazine*, February to July. Published July as *Diana Trelawny, The History of a Great Mistake*, 2 vols. London and Edinburgh: Blackwood.

"A Divided Pair", a four-page supplement to *The Illustrated London News*, 6 February.

March: *The Marriage of Elinor*, 3 vols. London: Macmillan.

March / April ? The writing of "A Story of a Wedding Tour". See below under 1894.

September: *The Cuckoo in the Nest*, 3 vols. London: Hutchinson.

The Sorceress in *The Gentlewoman*, 2 July 1892 to 7 January 1893; *Newcastle Weekly Courant*, 2 July to 23 December 1892; and *Bolton Weekly Journal and District News* and the other Tillotson newspapers,¹⁰ 10 September 1892 to 4 March 1893.

"Mary's Brother" in *Atalanta*, October.

November: *The Heir Presumptive and the Heir Apparent*, 3 vols. London: Hutchinson.

December: *Stories from Black and White* (including "The Golden Rule"). London: Chapman and Hall.

1893

January: *The Sorceress*, 3 vols. London: F.V. White

"Isabel Dysart" in *Chambers's Journal*, 7 to 28 January.

"The Member's Wife" in *The National Observer*, 4, 11 March.

"A Visitor and His Opinions A Story of the Seen and Unseen" in *Blackwood's Magazine*, April.

"A Widow's Tale" in *The Cornhill Magazine*, July to September.

Sir Robert's Fortune in *Atalanta*, October 1893 to September 1894.

A House in Bloomsbury in *The Young Woman*, October 1893 to September 1894.

"The Whirl of Youth" in *The National Observer*, 7 to 28 October. (This is the third of the "John" stories, published before its two predecessors. See under 1894.)

1894

January: *Lady William*, 3 vols. London: Macmillan. (Dated 1893, but published 1894.)

"My Brother Frank" in *The Household* (Boston, Mass), January to May, Volume XXVII, numbers 1 to 5.

"John" in *Pall Mall Magazine*, March. ("John" is the sequel to, or a rewritten version of, "A Story of a Wedding Tour", which, though undoubtedly written earlier, was published after "John". See below.)

April: *The Prodigals and Their Inheritance*, 2 vols. London: Methuen.

Who Was Lost and Is Found in *Blackwood's Magazine*, June to November. Subsequently published October: London and Edinburgh: Blackwood.

"A Story of a Wedding Tour" in *St. James's Gazette*, 30 June to 3 July, and in *St. James's Budget*, 29 June and 6 July. (This story will have been written in 1892, but not published at that time. It would then be rewritten as "John". See above.)

(Subsequently serialised in *Bolton Weekly Journal*, 16, 23 May, 1896.)

August: *A House in Bloomsbury*, 2 vols. London: Hutchinson.

1895

January: *"Dies Irae", The Story of a Spirit in Prison*. London and Edinburgh: Blackwood. (Anonymous.)

"A Mysterious Bridegroom" in *Pall Mall Magazine*, March. (This was the last of the four "John" stories and the only one to be published in its correct sequence. See under 1893 and 1894.)

April: *Sir Robert's Fortune, The Story of a Scotch Moor*. London: Methuen.

May: *Two Strangers* (Autonym Library, no. 7). London: Fisher Unwin.

Old Mr Tredgold, A Story of Two Sisters in *Longman's Magazine*, June 1895 to May 1896.

"A Maiden's Mind" in *Atalanta*, December.

1896

"The Library Window" in *Blackwood's Magazine*, January.

"The Heirs of Kellie, An Episode of Family History" in *Blackwood's Magazine*, March.

March: *Old Mr Tredgold* (shortened title). London: Longman.

"The Strange Adventures of John Percival" in *Chambers's Journal*, 2 to 30 May.

May: *The Two Marys* (along with *Grove Road, Hampstead*). London: Methuen. (Reprinted respectively from

1872 and 1880.) Only the first two of the four parts of *The Two Marys* were published.

October: *The Unjust Steward; or, The Minister's Debt*. London and Edinburgh: W. and R. Chambers.

1897

"The Land of Suspense A Story of the Seen and Unseen" in *Blackwood's Magazine*, January.

May: *The Ways of Life, Two Stories*. London: Smith, Elder and Co. (*Mr Sandford* from 1888; *The Strange Story of Mr Robert Dalyell* from 1892 retitled *The Wonderful History of Mr Robert Dalyell*).

(25 June: death of Mrs Oliphant.)

September: *The Lady's Walk* (from 1882) (along with "The Ship's Doctor" from 1868). London: Methuen.

1898

May: *A Widow's Tale and other Stories*. Preface by J.M. Barrie. London and Edinburgh: Blackwood. ("A Widow's Tale", 1893; "Queen Eleanor and Fair Rosamond", 1886; Mademoiselle", 1889; "The Lily and the Thorn", 1877; "The Strange Adventures of John Percival", 1896; "A Story of a Wedding Tour", 1894; "John", 1894; "The Whirl of Youth", 1893; "The Heirs of Kellie, An Episode of Family History", 1896.)

September: *That Little Cutty* (including also "Dr Barrère" and "Isabel Dysart"). London: Macmillan. ("That Little Cutty", 1880; Dr Barrère", 1885; "Isabel Dysart", 1893.)

1899

April: *The Autobiography and Letters of Mrs M.O.W. Oliphant*, edited by Mrs Harry Coghill. Edinburgh and London: Blackwood.

(Not fiction; but necessarily included for its information on MOWO's fiction. It includes the first bibliography of her work.)

1902

September: *Stories of the Seen and Unseen*. London and Edinburgh: Blackwood. ("The Open Door" and "Old Lady Mary" as in 1885, "The Portrait" from January 1885, "The Library Window" from 1896.)

¹No copies of *Home* seem to have survived. But Mrs Oliphant refers to her contribution in letters to Lady Ritchie and Mrs Craik (*A&L*, 290). The magazine is not there named, but in a letter to William Blackwood dated 15 February 1890 Mrs Oliphant names both the magazine and her contribution. (National Library of Scotland, Blackwood MSS, 4558, ff. 154-5.) See also John Stock Clarke, "*Home*, a Lost Victorian Periodical", *Victorian Periodicals Review* 25 (Summer 1992), 85-88. The magazine was clearly available in 1881 in view of its reprinting in *The New York Tribune*. And it was clearly available to Macmillan in 1898 – or at least Oliphant's story was – so that it could be reprinted in their collection of three short stories. Since that date *Home* has sunk without trace.

²The firm of Tillotson and Son of Bolton (publishers of *Bolton Evening News*) pioneered the serialisation of novels and short stories in newspapers. (See Frank Singleton, *Tillotsons 1850-1950*, Bolton, 1950.) *Sir Tom* was the first of four of Mrs Oliphant's novels to be serialised in *Bolton Weekly Journal and Weekly News*. It was also published in the other five Tillotson weeklies: *Farnworth Weekly Journal and Observer*, *Leigh Journal and Times*, *Tyldesley Weekly Journal and Atherton Times*, *Eccles and Patricroft Journal*, and *Pendlebury and Swinton Journal*. Instalments were a week later than in *Bolton Weekly Journal*. The Bolton and Farnworth newspapers were published on Saturdays, the other four on Fridays. (See also under 1889 for *The Mystery of Mrs Blencarrow* and under 1890 for *The Heir Presumptive and the Heir Apparent*.)

³See note 2.

⁴This is the periodical of which Mrs Oliphant's son, Cyril F. Oliphant, was part owner. See Colby, 217-18.

⁵The name of T.F. Aldrich appears on the half title as joint author. Aldrich was the editor of *Atlantic Monthly*, in which the book had been serialised. He had made no more than a few changes in the text.

⁶*Windsor Comet and Bazaar News* appears to be a single-issue newspaper, printed at Eton largely as a joke. It has four pages, with advertisements on pages 1 and 4, burlesque "news" items on page 2 and Mrs Oliphant's story on page 3. No copies survive at the British Newspaper Library or at the central reference library at Windsor; but a copy was preserved among Mrs Oliphant's papers and is now the property of the National Library of Scotland.

⁷Mrs Oliphant's correspondence with Macmillan refers to arrangements made with Tillotson and Son for serialisation of *The Heir Presumptive*. Agreement for the serialisation was made in 1889. Tillotsons then asked to delay serialisation until March 1890. The receipt for the copyright is dated 18 July 1890. (Letters dated 31 July 1889; 11 August 1889; 8 November 1889; "Wednesday" (March 1890?); receipt 18 July 1890; BL Add MS 54919 ff. 213-20, 238, 239, 229.) But there was a further delay until October 1890. In a brief preface to *The Heir Presumptive* Mrs Oliphant speaks of the frustrations caused by such delays.

⁸This publication may have been arranged by Tillotson and Son. See note 2. Perhaps they also arranged the publication in *Black and White*.

⁹By Tillotson and Son? Compare notes 8 and 2.

¹⁰See note 2.

APPENDIX H AMERICAN FIRST EDITIONS

It is useful to have in one sequence the whole set of American first editions of Oliphant fiction published in advance of British first editions. Most of these appear in the bibliography, but some were overlooked. The source of this information is Mary Lou Fisk, "Margaret Oliphant", in John R. Greenfield, ed, *British Short-Fiction Writers, 1800–1880*. (Detroit and London: Gale Research. Co.), with the addition of *Mrs Clifford's Marriage*, which is not in Fisk. In some instances the American publisher supplied a subtitle which did not survive in British editions. The Fisk bibliography contains errors. It supplies incomplete details of publishers, but in this list they are complete. Also an omission from Fisk is included in square brackets. This sequence very clearly illustrates the steady growth of Oliphant's popularity in America.

The Chronicles of Carlingford, Boston: Littell, Son & Co.. 1862?
Includes "The Executor", "The Rector" and *The Doctor's Family*.

[Also published by NY, Harper and Brothers, 1862. This edition had the subtitle *A Novel* and it includes *Salem Chapel*. See the endnote.]

Mrs Clifford's Marriage, NY, Follett, Foster & Co, 1868.

A Rose in June, Boston, James R Osgood & Co. 1874.

An Odd Couple, Philadelphia, Porter and Coates, 1876.

The Fugitives: a Story, NY, Harper and Brothers, 1879.

A Beleaguered City, Being a Narrative of Certain Recent Events in the City of Semur NY, George Munro, 1879.

In Trust: The Story of a Lady and her Lover, NY, George Munro, 1881.

The Duke's Daughter, NY, George Munro, 1882.

The Lady's Walk: A Tale, NY, George Munro, 1883.

Madam, NY, Harper and Brothers, 1884.

Oliver's Bride: a New Novel, NY, George Munro, 1885.

Two Prodigals and Their Inheritance (sic), NY, George Munro, 1885.

The Son of His Father, NY, Harper and Brothers, 1886.

A Poor Gentleman, NY, George Munro, 1886.

Grove Road, Hampstead, NY, George Munro, 1889.

The Heir Presumptive and the Heir Apparent, NY, John W. Lovell Company, 1891.

The Marriage of Elinor, NY, United States Book, 1891.

Sir Robert's Fortune, NY, Harper and Brothers, 1894.

Old Mr Tredgold, NY, Longmans, Green & Co., 1895.

Note: The question mark in the first entry is in Fisk cf.item 110. Evidently the book is undated. But 1862 is an acceptable date, since the three stories were published in *Blackwood's Magazine* in 1861 and January 1862 and the serialization of *Salem Chapel* was not completed until 1863. So in 1862 Littell would be aware only of these three stories. The book was probably published early in 1862. However the Harper edition, not listed in Fisk, includes *Salem Chapel*, whose serialization in *Little's Living Age* concluded on 13 Dec 1862, in advance of the

final instalment in *Blackwood's Magazine*. The Harper edition was published in collaboration with Littell and would have access to the serialization in *Living Age*; thus it would be able to publish *Salem Chapel* before the end of the serial version and in advance of the British publication. (The Littell edition was, by information from Joan Richardson, published in April 1862, and would not include *Salem Chapel*.)

EPILOGUE 2013

This bibliography has now been updated with information discovered since 1986, incorporating details previously included in appendices. I have left the wording of the first paragraph of section IV of the Introduction unchanged since that Introduction is essentially a 1986 view. But subsequent to that date I have published a Non-Fiction bibliography (VFRG 26) and a Secondary bibliography (VFRG 33).

* * * * *

A very recent major publication needs to be listed as it greatly enhances Oliphant studies:

The Selected Works of Margaret Oliphant (The Pickering Masters), general editors Joanne Shattock and Elisabeth Jay. London, Pickering and Chatto, 2011-2016. This is in 25 volumes, divided into six parts with respectively four, five, five, five, three and three volumes. It includes selections from her fiction, including some short stories, her non-fiction and her articles, and is the most ambitious project ever made to collect Oliphant's work. The first two parts, nine volumes, contain non-fiction, books and articles. Parts III to VI contain fiction, apart from two volumes of articles in part III. The other volumes are as follows:

Part III, vol 10: *The Curate in Charge* and *Lady Car*.

Vol 11: *The Two Mrs Scudamores*, "The Scientific Gentleman", "Queen Eleanor and Fair Rosamond", "Mr Sandford", "A Widow's Tale", "A Story of a Wedding Tour", "The Heirs of Kellie" and "A Preface: on the Ebb Tide" in *Ways of Life*.

Vol 12: "The Secret Chamber", *A Beleaguered City*, "The Open Door", "Old Lady Mary", "The Land of Darkness", "The Library Window" and two articles relating to these stories, "The Fancies of a Believer" and "The Verdict of Old Age".

Part IV *The Chronicles of Carlingford* in five volumes.

Part V *Hester*, *The Wizard's Son* and *Kirsteen*, one volume for each novel.

Part VI *At His Gates*, *The Ladies Lindores* and *Old Mr Tredgold*, one volume for each novel,